BBC English
by television

follow through

FOLLOW THROUGH

VOLUMEN 2

UNIDADES 6-10

Alhambra

FOLLOW THROUGH

2

02054884

15

FOLLOW THROUGH

2

UNITS 6-10

Nick McIver

Adaptación española:
Juan Antonio Ollero

BBC English by television

Alhambra

Edición original
FOLLOW THROUGH Viewers' Handbook
© BBC English by Television, 1985

Primera edición española, julio 1986
Reimpresión, septiembre 1986

© EDITORIAL ALHAMBRA, S. A., para la presente edición
R. E. 182
28001 Madrid. Claudio Coello, 76

Delegaciones:

08008 Barcelona. Enrique Granados, 61
48014 Bilbao. Iruña, 12
18009 Granada. Pza. de las Descalzas, 2
15005 La Coruña. Pasadizo de Pernas, 13
28002 Madrid. Saturnino Calleja, 1
33006 Oviedo. Avda. del Cristo, 9
38004 Santa Cruz de Tenerife. General Porlier, 14
41012 Sevilla. Reina Mercedes, 35
46003 Valencia. Cabillers, 5
47014 Valladolid. Gavilla, 3
50005 Zaragoza. Concepción Arenal, 25

México

Editorial Alhambra Mexicana, S. A. de C. V.
Calle Amores, 2027
Colonia del Valle
03100 México, D.F.

Argentina

EDICLE S. A.
Calle Juncal, 4649/51
1425 Buenos Aires

nc 08300328

ISBN 0-946675-05-8, edición original
ISBN 84-205-1456-X (vol. 2)
ISBN 84-205-1398-9 (obra completa)

Depósito legal: M.21721-1986

Agradecemos a las siguientes instituciones su autorización para reproducir ilustraciones y/o textos de su propiedad: Milton Keynes Development Corporation (pp. 32 y 33); The Whitechapel Bell Foundry (p. 61); The Associated Press (p. 69); The Tea Council (p. 77 y p. 80).

Reservados todos los derechos. Ni la totalidad ni parte de esta publicación pueden reproducirse, registrarse o transmitirse, por un sistema de recuperación de información, en ninguna forma ni por ningún medio, sea electrónico, mecánico, fotoquímico, magnético o electroóptico, por fotocopia, grabación o cualquier otro, sin permiso previo por escrito del editor.

Cubierta: Augusto Jurado
Ilustraciones: Peter Dennis (Conundrum)
Chris Forsey y Peter McClure (diagramas, mapas y cuadros)
Fotocomposición: Monocomp, S. A.
Impresión: Peñalara, S. A.
Papel: Generalife (Pamesa)
Encuadernación: Gómez Pinto, S. A.

Impreso en España - Printed in Spain

T. G. Peñalara, S. A. - Ctra. de Villaviciosa de Odón a Pinto, km 15,180 - Fuenlabrada (Madrid)

Índice

Unit		*Págs*
	Introducción	VII
6	If you give me the camera, I'll do it	1

1. Cómo ofrecer ayuda. 2. Cómo dar consejos. 3. Cómo pedir permiso. 4. Repaso: Algunas formas de introducir condiciones. 5. Otras expresiones y construcciones de interés.

Documentales:
Training recehorses.
Children talking.

7	If I hadn't... it wouldn't have...	20

1. Cómo expresar causa y efecto (1). 2. Distintos grados de certeza en el pasado. 3. Cómo hacer advertencias. 4. Otras expresiones y construcciones de interés.

Documentales:
Town planning.
Electricity.

8	The Italian project has been cancelled	40

1. La voz pasiva. 2. Cómo expresar propósito. 3. Cómo expresar opiniones y sentimientos. 4. Otras expresiones y construcciones de interés.

Documentales:
Learning languages.
Acid rain.

9	Owing to an unforeseen difficulty	59

1. Cómo expresar causa y efecto (2). 2. Cómo pedir a alguien que haga algo. 3. Otras expresiones y construcciones de interés.

Documentales:
Making bells.
Mount St Helens.

Unit		*Págs*
10	I'm getting better	76

1. Cómo construir los comparativos y superlativos de adjetivos y adverbios. 2. Algunos usos de los comparativos. 3. Cómo expresar entusiasmo o disgusto empleando los superlativos. 4. Cómo expresar en qué grado ocurren las cosas. 5. Cómo hacer sugerencias. 6. Otras expresiones y construcciones de interés.

Documentales:
Tea.
Synthesisers.

Verbos irregulares de uso más frecuente 97

Vocabulario 99

Soluciones a los ejercicios 106

INTRODUCCIÓN

FOLLOW THROUGH es un curso multimedia de inglés de nivel intermedio que resultará especialmente útil a aquellas personas que hayan seguido con aplicación un curso elemental con el cual hayan podido alcanzar un nivel semejante al Threshold Level (Nivel Umbral) del Consejo de Europa (por ejemplo, el curso FOLLOW ME, de la BBC), y a aquellos que, por falta de práctica, precisen poner al día sus conocimientos de la lengua inglesa y mejorar su capacidad de expresión y comprensión, sobre todo en el plano oral.
FOLLOW THROUGH es, como hemos dicho, un curso multimedia, es decir, un conjunto de material integrado y coordinado que pone al alcance del alumno las distintas posibilidades de los diversos elementos que lo componen. En este caso:

- Una serie de 15 programas de unos veinticinco minutos cada uno, que pueden seguirse por televisión o con las tres videocassettes en que dichos programas se recogen.
- Tres audiocassettes.
- Tres libros que contienen los guiones de los vídeos, explicaciones y ejercicios complementarios, aclaraciones sobre las frases que plantean una mayor dificultad y otro material útil para seguir el curso con provecho.
- Programas de radio complementarios en los que se amplían las explicaciones y los ejercicios de distintos tipos contenidos en los libros.

Los objetivos fundamentales de FOLLOW THROUGH son:

- Revisar los conocimientos anteriores, situándolos en contextos y situaciones auténticos.
- Profundizar en el conocimiento de la lengua, introduciendo aquellas construcciones que mayor dificultad suponen al estudiante de inglés de nivel intermedio.
- Mejorar los niveles de comprensión del alumno, en especial en los aspectos orales, proporcionando suficiente práctica oral, basada, en la mayor parte de los casos, en ejemplos auténticos.
- Introducir al estudiante en los distintos registros de la lengua inglesa, presentando diversos estilos, formas de hablar y acentos regionales.

En FOLLOW THROUGH se emplean gran cantidad de construcciones, en buena parte ya conocidas, y en una variedad considerable de situaciones y contextos. Cada unidad del curso, sin embargo, se centra en un número reducido de aspectos gramaticales, que se relacionan más adelante. Las unidades comienzan con un breve resumen de estos contenidos.
Describimos a continuación con mayor detalle cada uno de los elementos que componen el curso.

Los programas en vídeo

Como antes hemos dicho, el curso consta de quince programas en vídeo de unos veinticinco minutos de duración. Cada una de dichas unidades o programas incluye, a su vez:

A Varias escenas de la serie FOLLOW THROUGH, en las que se narran las aventuras de las distintas personas que trabajan para un programa de televisión que lleva ese mismo título (Billy, el botones; Sarah, Joe y Prodip, los periodistas que realizan los programas; Ted Stenhouse, el productor que dirige el programa;

Corinne, la secretaria, y la Sra. Belmont, que tiene a su cargo la cantina de la productora de televisión.) En cada programa intervienen además otros personajes secundarios: policías, el dueño del restaurante al que con frecuencia acuden a comer los distintos personajes principales, guardas de parque, etc.
Todos ellos hablan a velocidad normal, pero utilizando un contenido gramatical y unas expresiones y vocabulario debidamente controlados. FOLLOW THROUGH sirve, por tanto, para presentar las nuevas dificultades y para introducir los distintos elementos objeto de estudio. Es la parte central de la unidad y sirve como línea argumental y catalizador del resto de los elementos del curso.

B Los **documentales,** dos por unidad, excepto en la última, la número 15, en que se incluye solamente uno. Hemos dicho que FOLLOW THROUGH es un programa de televisión, y que tres de los personajes centrales del curso son periodistas que trabajan para el programa. Estos documentales son, pues, el trabajo de estos tres personajes, y nos presentan distintas escenas de la vida diaria, informes de distinto carácter y entrevistas a personas que tienen algo que ver con los diferentes temas tratados. Algunas de estas personas entrevistadas tienen acentos regionales, lo que reviste a los documentales de un doble interés: Al no estar controlado ni el contenido gramatical ni las expresiones utilizadas por las personas entrevistadas, se proporciona al estudiante una excepcional oportunidad de oír y estudiar el inglés tal y como de verdad se habla. Por otra parte, dada la variedad de temas y situaciones, se consigue presentar los distintos aspectos lingüísticos estudiados en diferentes contextos y con distintos tratamientos y registros.

C La serie **Conundrum:** Un pequeño relato de aventuras que se desarrolla a lo largo del curso. En cada capítulo se presentan unos cinco minutos de programa, con vocabulario y contenido gramatical semejantes a los estudiados en las distintas unidades. El argumento es bastante complicado e interesante, y se basa en el desarrollo de las investigaciones de dos policías: Phillips y Maxwell, que trabajan en un caso de asesinato.

Los libros de texto

Son una pieza fundamental para seguir adecuadamente el curso. El primero de los tres libros incluye el material correspondiente a las unidades 1 a 5 inclusive. El segundo acompaña a las unidades 6 a 10, y el tercero acompaña a las unidades 11 a 15. Todas las unidades siguen un esquema semejante:

- INTRODUCCIÓN: Objetivos de la unidad.
- ANTES DEL PROGRAMA, conjunto de resúmenes y explicaciones que deberán estudiarse antes de ver el programa por primera vez. Con ello se pretende facilitar la comprensión, analizar las expresiones y el vocabulario de mayor dificultad y preparar al alumno para que su asimilación de la unidad sea la mejor posible. Las palabras y expresiones que se incluyen en las aclaraciones sobre el vocabulario siguen el orden en que aparecen por primera vez en el texto correspondiente del libro, en el que van indicadas con un asterisco.
- EJERCICIOS DE COMPRENSIÓN SOBRE LOS DOCUMENTALES, ejercicios de comprensión oral basados en los documentales y cuyo texto se encuentra grabado en las audiocassettes del curso.
- DURANTE EL PROGRAMA, ejercicios de comprensión basados en el episodio de FOLLOW THROUGH correspondiente.
- DESPUÉS DEL PROGRAMA, explicaciones gramaticales y ejercicios que permiten un estudio más profundo de las distintas dificultades lingüísticas estudiadas.
- RESUMEN DEL CONTENIDO, especialmente útil para repasos y revisiones de los programas.

- ACTIVIDADES COMPLEMENTARIAS, con material complementario, en gran parte tomado de situaciones auténticas, semejantes a las planteadas en el programa de televisión. Este material no se encuentra incluido en los vídeos de los programas.
- Al final de cada unidad se incluyen los **guiones** completos del programa correspondiente. Le recomendamos que siga las instrucciones de estudio que aparecen a continuación para conseguir una mayor efectividad en su trabajo. Al concluir el libro se incluyen las **soluciones** a los distintos ejercicios y un **vocabulario** en el que se relacionan los distintos términos estudiados en cada una de las unidades. No se trata de un vocabulario general, sino únicamente un vocabulario selectivo de los términos y expresiones de mayor dificultad.

Conundrum se presenta siempre por medio de viñetas ilustradas en las que se representan las escenas de mayor interés. Naturalmente, el guión incluido al final de la unidad es siempre el guión completo, y no un resumen.
Al final de las unidades de cada libro se incluye una revisión **(Checkpoint)** que le permitirá autoevaluarse y comprobar hasta qué extremo ha seguido esa parte del curso con provecho. Especialmente en los guiones de los documentales se incluyen notas con dos asteriscos. Se utilizan éstos en frases y expresiones coloquiales, a veces no correctas, que el alumno debe reconocer pero que recomendamos que no utilice.

Las audiocassettes

Las tres audiocassettes que acompañan al curso (una por cada volumen) incluyen diversos ejercicios y actividades orales relacionados con las secciones **Ejercicios de comprensión sobre los documentales, Después del programa** y **Actividades complementarias** de cada unidad. El empleo de las audiocassettes es, si no imprescindible, sí sumamente recomendable si se quiere obtener un buen resultado del estudio de la unidad.

CÓMO ESTUDIAR FOLLOW THROUGH

El procedimiento de estudio que le indicamos a continuación no es, naturalmente, el único posible. En cada caso, las distintas circunstancias, conocimientos previos y posibilidad de práctica adicional de que se disponga pueden alterar la marcha de sus estudios. Sin embargo, si se siguen fielmente las instrucciones de estudio que proporcionamos, se puede asegurar un conocimiento adecuado de las dificultades estudiadas y un correcto nivel de comprensión de los distintos elementos del curso.

1 LEA la introducción de la unidad. Con ello sabrá más o menos lo que va a ocurrir en la unidad y los principales objetivos de estudio de la misma.

2 ESTUDIE los resúmenes y explicaciones incluidos en la sección **Antes del programa.** No le dedique menos de una hora a esta sección. Haga los ejercicios que se le proponen y compruebe la corrección de sus respuestas. Es muy importante que **no consulte los guiones completos** que se incluyen al final de cada unidad en esta fase de su trabajo.

3 LEA los ejercicios de comprensión de la sección **Durante el programa** varias veces, con el objeto de familiarizarse con ellos y poder responder a las preguntas cuando vea el programa por primera vez.

4 VEA el programa de vídeo (o de televisión) y procure responder a las preguntas de la sección **Durante el programa.** Compruebe sus resultados al final del libro. Si dispone del curso en vídeo podrá ver el programa más de una vez. En caso contrario, a lo largo de la semana tendrá de nuevo oportunidad de seguir el programa en detalle con explicaciones complementarias.

5 ESTUDIE las explicaciones gramaticales y realice los ejercicios de la sección **Después del programa**. Los ejercicios de esta sección relacionados con la audiocassette van acompañados de los símbolos para indicar su comienzo y para señalar el final del ejercicio grabado. En la audiocassette se incluyen ejercicios de los cuatro tipos siguientes:

- *Audición.* Preste especial atención a la entonación de las distintas frases grabadas y a la acentuación de las distintas palabras de cada frase. Una adecuada acentuación y entonación de las frases son sumamente importantes a la hora de hablar inglés con corrección. Es más importante, si cabe, entonar adecuadamente una frase que pronunciar correctamente todas y cada una de las palabras que la componen.
- *Repetición.* Escuche cada una de las frases grabadas y repítalas a continuación, procurando reproducir su entonación con el mayor grado de aproximación posible.
- *Producción oral.* Se le formularán preguntas grabadas y a continuación se le pedirá que usted dé las respuestas que correspondan en cada caso. Tras una breve pausa, se ha grabado también en la audiocassette la respuesta correcta, que, de todas formas, se incluye al final del libro, entre las respuestas a los ejercicios de la unidad. Le recomendamos que haga un esfuerzo por dar su respuesta en la pausa que se incluye en la cassette. No pare su magnetófono. Si es necesario repita este ejercicio hasta que consiga un nivel de corrección suficiente según su criterio.
- *Producción escrita.* Escuche la cassette y escriba las respuestas que se le soliciten.

  Se incluyen también trozos grabados de los documentales. Se pretende con ello mejorar su capacidad de comprensión oral del inglés tal y como de verdad se habla. No se preocupe si, en esta fase de su trabajo, pierde alguna de las palabras del texto grabado. Como dijimos, se trata de inglés hablado a velocidad normal y sin control alguno de los contenidos de léxico y gramatical. Por tanto, es normal, especialmente cuando el hablante tiene algún acento regional, que pierda alguna de las expresiones utilizadas. Más adelante podrá mejorar su comprensión.

6 REALICE los ejercicios y actividades de la sección **Actividades complementarias.** Como le decíamos, esta sección está basada en los documentales, pero incluye material no utilizado en el programa de vídeo, en muchos casos, material auténtico. Tendrá que leer distinta información, manejar los elementos utilizados y resolver los ejercicios planteados. Se incluyen en esta sección horarios, recortes de prensa, programas e invitaciones, etc.

8 Sólo después de haber realizado todo el trabajo posterior al programa que hemos descrito en los apartados anteriores deberá usted consultar los **guiones,** en especial los de los documentales. Pero aun así, le recomendamos que, si dispone del curso grabado en vídeo, vea de nuevo el programa, a ser posible por secciones, no entero, antes de consultar dichos guiones. Una vez visto el programa (una o varias veces), deberá usted seguirlo de nuevo leyendo a la vez los guiones que se incluyen al final de la unidad. Además de servirle como material de lectura, estos guiones le permitirán entender los puntos especialmente difíciles de cada programa y conseguir un mejor nivel de comprensión.

Naturalmente, la forma de trabajo variará ligeramente dependiendo de que se siga el curso por televisión o se estudie en vídeo, ya que éste le permitirá una más frecuente repetición. Si dispone de él, le recomendamos que vea varias veces cada una de las secciones de los programas, sobre todo las que le resulten más difíciles de entender. No le preocupe volver atrás siempre que sea necesario y repetir escenas relativamente cortas. Podríamos decir que dividir el programa en pequeñas secciones de unos treinta segundos permitiría un trabajo más relajado y cuidado. Especialmente en las escenas de FOLLOW THROUGH puede usted, a veces, suprimir el sonoro del vídeo, después de haber visto una escena varias veces, e intentar reproducirlo coincidiendo con las intervenciones de los diversos personajes.

El trabajo necesario para un adecuado estudio de cada unidad le llevará entre cinco y ocho horas, incluyendo las dedicadas al vídeo o al programa de televisión.

UNIT 6

If you give me the camera, I'll do it.

Cómo ofrecer ayuda y consejo

En esta unidad:

▷ Billy aprende a manejar una cámara fotográfica y la Sra Belmont intenta comprar un regalo de boda.

D● Sarah visita una cuadra de caballos de carreras y una escuela primaria, donde se entrevista con algunos niños.

◎ Maxwell y Phillips hablan con la Sra Gibbs y encuentran algo que llama su atención en el garage de la casa.

Aprenderá a ofrecer ayuda y consejo y a pedir permiso usando *Do you mind if...*

Antes del programa

▷1 Follow Through

Case las fotografías que le ofrecemos con sus correspondientes frases numeradas.

A Billy offers to take a photograph, and dreams of being a famous photographer.

B Prodip gives Sarah some advice she doesn't like.

C Prodip gives Corinne some advice about plants.

D Billy forgets something vital about cameras.

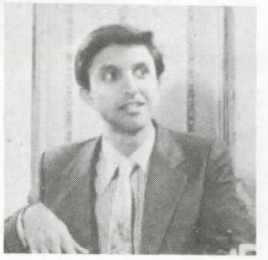
1) If you don't take the lens cap* off, you won't get any pictures.
2) If you don't stop watering that plant it'll drown*.
3) If you give me the camera, I'll do that for you.
4) If you spent more time reading the papers, Sarah, you'd be a better journalist.

I. Aclaraciones sobre el vocabulario

lens cap cubre-objetivos
drown ahogar(se)
That's very kind of you. Es usted muy amable.
press apretar
it's time I bought ya es hora de que comprara
go ahead siga, sigue
****meaning** = **that means** *(coloquial)* quiere decir que..
whereas you don't seem to have very much on mientras que tú parece que no tienes mucho que hacer **(whereas** = mientras que; **have (much) on** = tener (mucho) que hacer)
nevertheless sin embargo
research investigación
love *Forma cariñosa de dirigirse a alguien con quien se tiene confianza o si hay mucha diferencia de edad. (No le recomendamos que lo utilice.)*
wedding present regalo de boda
stores tiendas, almacenes
it's worth it lo merece, merece la pena
all the same de todas formas
something else algo más
receipt (/rɪˈsɪ:t/) recibo
purchase adquirir
state aseverar, afirmar
provided siempre que, con tal que
we have no way of knowing no tenemos medio de saber
fashionable de moda
even if it is modern aunque sea moderno
It's not as if she's a teenager any more. No es como si fuera una jovencita aún. **(teenager** = adolescente, joven entre trece y diecinueve años.)
clockwork maquinaria, relojería
behave comportarse
greenfly pulgón
Oh hell! ¡Diablos! *(o expresiones semejantes)*
I'll give you a tip. Te daré un consejo.
fingernails uñas (de la mano)
I happen to know... Da la casualidad de que sé...
It doesn't know whether... No sabe si...
upside down del revés
senses siente, presiente
flies on to vuela hasta, sigue volando hasta
I don't know how to put this... No sé cómo explicarlo, cómo decirlo...

Billy

Sarah



Prodip

Corinne

D 2 Training racehorses

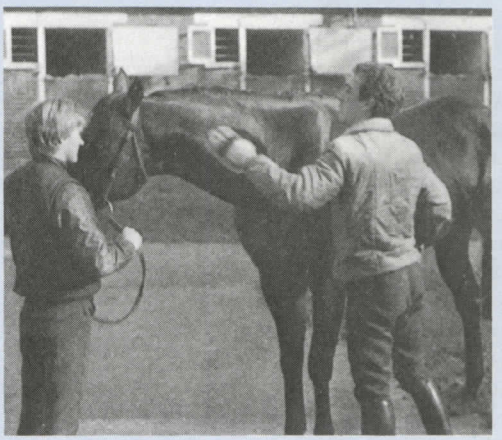
Lea el resumen que le ofrecemos a continuación del documental preparado por Sarah sobre el cuidado de los caballos de carreras. Fíjese en la lista del vocabulario que mayores dificultades puede suponerle y responda las preguntas que se le formulan antes de ver el programa.

Every year, on the first Wednesday in June, one of Britain's most famous horse races* is held. It's called the 'Derby', and attracts racing enthusiasts from all walks of life*.

Racehorses are very expensive. Recently a Derby winner was sold for fifteen million pounds. Sarah goes to interview the people who look after the horses.

Betsy is a stable girl. She gets up at six o'clock to clean and exercise the horses. In this year, there are horses which can win both types of races; flat races* and jumping* as well. David, the manager of the yard*, talks about the training of the horses.

Horses are first broken in* by the trainer. They have to get used to wearing a saddle and bridle*, and to having a rider* on their backs. The stable boys can tell when a horse is ready to race.
Horses are usually ready when they are two years old. Every day, David checks whether the horses are healthy*. If the horse's coat* is shiny* and its eyes are bright, and if it has eaten all its food, that means it's healthy. Of course, the stable boys who work with the horses become very attached* to them. It is important to know each horse well so that you can get the best out of it. Every horse is different. Training and looking after them demands a great deal of care and effort. But if you're lucky, one of them will win the Derby.



I. Definiciones

Haga corresponder cada una de estas palabras con su definición.

A racing enthusiasts
1) people who enjoy horseracing
2) people who like riding horses

B people from all walks of life
1) people from different parts of the world
2) people from different types of job

C stable girl
1) a girl who works in a stable
2) a girl who owns racehorses

D yard
1) a place where a race is run
2) a place where the stables are

E flat races
1) races without any jumps
2) races that are not very fast

F broken in
1) the horse is ill
2) the horse is trained

G coat
1) the hair covering the horse's body
2) a sort of blanket

II. Aclaraciones sobre el vocabulario

horse races carreras de caballos *(No confundir con* **racehorses** = caballos de carreras.)
from all walks of life de todos los estratos sociales
flat races carreras de velocidad
jumping saltos, carreras de obstáculos
yard cuadra (de carreras)
broken in domado
get used to wearing a saddle and bridle acostumbrarse a llevar silla y brida
rider jinete
healthy sano
coat pelo
shiny brillante
attached apegado
the home of the Derby el lugar donde se celebra el Derby
it's held se celebra
open-top bus autobús descubierto
flat racers caballos de carreras
jumpers caballos para saltar
dual-purpose caballos que saltan y corren en carreras de velocidad
racing season temporada de carreras
You muck them out. Limpias el establo.
tack equipo de montar (silla, bridas, etc.)
downs llanuras, zonas bajas
you do them up les quitas las silla, etc.
They get fed. Se les da de comer. **(feed-fed-fed** = alimentar, dar de comer.)
till you are finished = till you have finished hasta que hayas terminado *(coloquial)*
until they are fit hasta que estén en forma
They get led out to have a pick. Se les saca para que coman algo.
monitor valorar, comprobar, seguir, vigilar
guidance consejo
forward or backward adelantado o retrasado
oats avena
sparkle chispa
worms gusanos
every now and again de vez en cuando
ailments enfermedades, dolencias
in the course of a lo largo de, durante
powders polvos
injuries heridas
hopeful esperanzado
unavoidable inevitable

D● 3 Children talking

Lea el siguiente resumen del documental preparado por Sarah en un colegio de Londres y, antes de ver el programa, resuelva las preguntas que se le formulan.

Sarah visits a London primary school and asks the children she meets some questions. Their answers reveal that some of them are more practical than others, and some more imaginative.

Her first question is: 'What would you do if you found yourself shipwrecked* on a desert island?' Some of the children say that they would build a house and wait for a ship to arrive to rescue* them. Others say that they would build a boat to sail away in. They also say that they would fish for food, but one child says she wouldn't. When Sarah asks her what she would do for food, she says she would bring her own*!Others say that they would find bricks* for their houses.

Another of Sarah's questions is: 'What would you buy if you had a million pounds?' One child replies that she would buy some grapes-all the grapes in the world!

The most interesting replies* concern finding a visitor from outer space* at the bottom of the garden. One child says he would 'chuck* stones at it'. Another is more friendly and says she would 'ask it in for a cup of tea'*.

I. Definiciones

A	practical	1)	where other stars and planets are
B	shipwrecked	2)	an uninhabited place in the sea
C	a desert island	3)	throw
D	bricks	4)	having useful skills
E	outer space	5)	your ship has been destroyed
F	chuck	6)	a type of material for building houses

II. Aclaraciones sobre el vocabulario

shipwrecked naufragado
rescue rescatar
her own la suya, la propia
bricks ladrillos
replies respuestas
outer space espacio exterior
chuck tirar, lanzar *(coloquial)*
ask it in for a cup of tea invitarlo a tomar el té (a pasar a casa a tomar el té)
pretend imaginar, aparentar
bump golpear
cloth paño, tela
and that y esas cosas *(infantil)*
get out the boat *Debería decir* **get out of the boat.**
until I can make... *Debería decir* **could.**
if I was a magician *Mejor:* **if I were...**
turn a cow into a school convertir una vaca en una escuela
A million pounds' worth of grapes? ¿Un millón de libras de uvas? **(worth** = valor).
****Don't know** = **I don't know** No sé.
UFO=Unidentified Flying Object OVNI
flying saucer platillo volante
Run back in my house. *Debería usar* **into.**
pet mascota, animal de compañía, cachorro

Ejercicios de comprensión sobre los documentales

Training racehorses

1. Escuche la conversación de Sarah con el preparador de caballos en su cassette y, a continuación, coloque las cuatro frases siguientes, referidas a dicho proceso, en el orden correcto.

A He gets used to running with other horses.
B He gets used to having someone on his back.
C He has his first race.
D He gets used to having a saddle on his back.

2. En el documental, el cuidador de caballos dice que las carreras son a la vez un deporte y un negocio. Para resaltar o enfatizar su opinión dice:

Horse racing isn't just a sport — it's also big business.

A partir de las frases que se le dan en la cassette, tendrá usted que construir frases semejantes, como hemos hecho en el ejemplo que le ofrecemos a continuación:

He's an actor and a good musician.
He isn't just an actor — he's also a good musician.

A He's an actor and a good musician.
B This book is exciting and well written.
C Photography is his hobby and his job.
D His job is interesting and well paid.

Conundrum

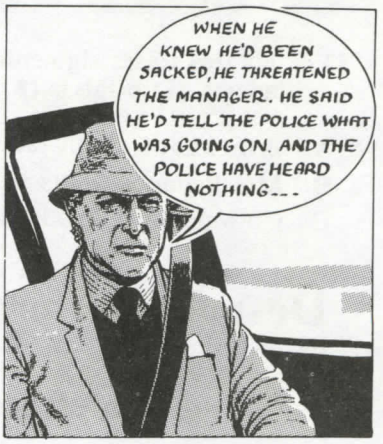
En el sexto episodio de Conundrum, Maxwell y Phillips vuelven a visitar a la Sra. Gibbs y, durante su visita, registran la casa. No parece que fueran a encontrar nada de interés hasta que llegan al garage. Le recomendamos que estudie con atención el resumen ilustrado y que repase el vocabulario que le incluimos antes de ver el programa.

I. Aclaraciones sobre el vocabulario

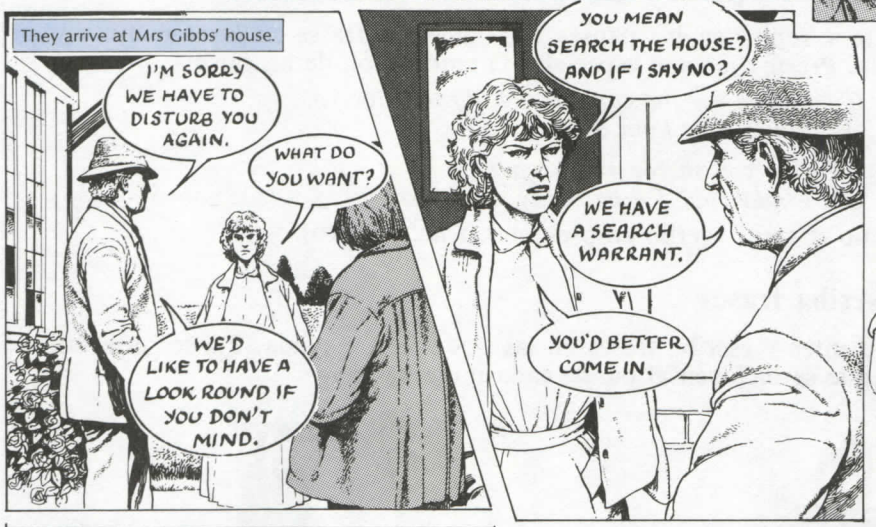
leads pistas, caminos a seguir
Let's get going! ¡Vamos! *(coloquial)*.
enquiries investigaciones, preguntas
threaten amenazar
I wouldn't mind one of these. No me importaría (tener) uno de ésos.
to have a look round echar un vistazo
search registrar
warrant orden de registro
You'd better come in. Más vale que entren.
We won't take long. No tardaremos mucho.
hardly ever casi nunca
from one year to the next de un año a otro
Funny! = **It's funny** Es curioso.
fill up llenar hasta arriba, del todo
there's no room for... no hay sitio para...
break in entrar en una casa forzando una ventana o una puerta

CONUNDRUM 6

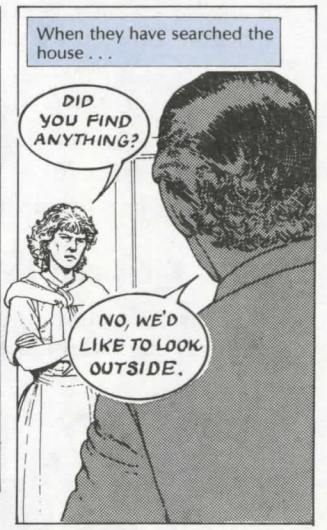
Maxwell is fed up. She and Phillips seem to be getting nowhere with the case. Both their leads have disappeared. Lee is out of the country, but Phillips has been making enquiries about Kelly . . .



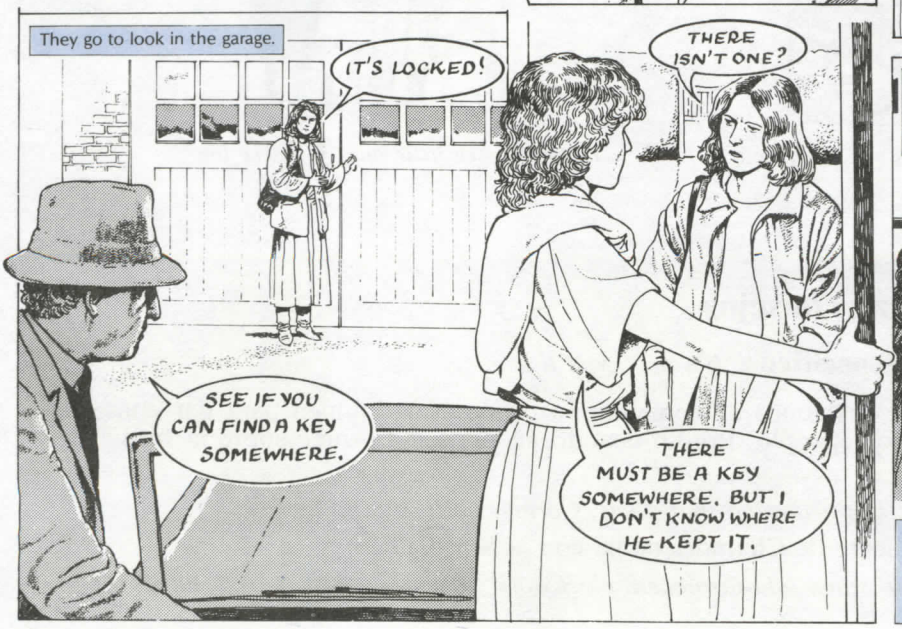
They arrive at Mrs Gibbs' house.



When they have searched the house . . .



They go to look in the garage.



Maxwell comes back with three keys. She tries them all. The third one works and the garage door opens . . .

What have they found in the garage? Why didn't Mrs Gibbs want them to open the doors? Find out by watching Episode 7 of CONUNDRUM . . .

Durante el programa

Lea las tres frases siguientes y, cuando vea el programa por primera vez, decida si son verdaderas (**T**) o falsas (**F**).

	T	F
A	Billy knows about taking photographs.	
B	Mrs Belmont wants to buy her daughter a clock.	
C	Corinne takes Prodip's advice about her plants.	

Después del programa: Explicaciones

1 Cómo ofrecer ayuda *If you..., I'll...*

Escuche en su cassette y repita en las pausas las siguientes frases en las que Billy y Corinne ofrecen ayuda. Preste atención especial a la entonación de las mismas.

Billy: *If you give me the camera, I'll do that for you.*
Tourist: *Oh, that's very kind of you.*

Corinne: *I'll take you there, if you want.*
Mrs B.: *Oh, would you? I'd be really grateful.*

Note que han empleado *if you...* (verbo en presente), *I'll...* (futuro).

1.1. Ejercicio: Escriba frases

Vea las imágenes siguientes y escriba frases en las que ofrezca ayuda. Puede serle útil emplear las palabras que se incluyen al pie de cada imagen.

A

If you *(not got money)* I *(lend you some)*.

If .....

B

If you *(carry little one)* I *(carry big one)*.

If .....

2 Cómo dar consejos

A) Consejo específico *If you..., you'll...*

La construcción que acabamos de comentar se puede usar también para dar consejos específicos, como, por ejemplo, Prodip cuando aconseja a Corinne sobre la forma de regar sus plantas:

If you don't stop watering that plant, Corinne, it'll drown.

O cuando el dependiente de Charades habla con la Sra. Belmont:

If you want some old-fashioned clockwork monster, then you'll have to go somewhere else.

Escuche el siguiente diálogo grabado en la audiocassette.

Jim: *Hello, darling. I feel awful. I've got a terrible cold.*
Sally: *You don't look too good. Here, if you take a couple of these pills, you'll feel better.*
Jim: *Oh, thanks. But don't come too near me! You'll catch my cold if you come too close.*
Sally: *Nonsense! Now, go straight to bed. If you get an early night, you'll be much better in the morning.*
Jim: *OK. I'll do that.*

B) Consejos en general *If you..., you'd...*

Antes hemos visto cómo dar consejos sobre un tema concreto. Pero a veces se quiere aconsejar sobre temas generales, sobre modos y costumbres. Por ejemplo, Prodip aconseja a Sarah:

If you spent more time reading the newspaper, Sarah, you'd be a better journalist.

Escuche en la cassette a la misma pareja del diálogo anterior. El se queja de sus males y su mujer le aconseja en general:

Jim: *Oh, Sally. I don't know what's the matter with me nowadays. I always feel so awful.*
Sally: *Your trouble is that you don't look after yourself. If you looked after yourself better, you wouldn't feel ill all the time.*
Jim: *But I'm so tired.*
Sally: *No wonder! You're never in bed before midnight. You'd have much more energy if you came to bed at the proper time. And if you smoked less, and took some exercise, you wouldn't be so miserable all the time!*

Recuerde:

If (presente), *you'll* (futuro)..., para dar consejor específicos.
If (pasado), *you'd* (condicional)..., para dar consejos en general.

2.1. Ejercicio: Escriba frases

Ahora le vamos a pedir que dé usted consejo a otras personas. Basándose en cada una de las situaciones que le ofrecemos y los términos que se incluyen entre paréntesis, escriba frases con *If you..... you'll...*, como el ejemplo que le damos:

Ejemplo: *I'm very tired. I don't want to go to work tomorrow. (go to bed early) (feel better in the morning).*

Respuesta: **If you go to bed early, you'll feel better in the morning.**

A I've got a terrible headache. *(take an aspirin) (feel better)*
B I'm very late. I think I'm going to miss my train. *(run) (catch it)*
C It's no use. I'll never learn to play the piano. *(keep practising) (soon be very good)*
D It's very cold outside. Too cold to go for a walk! *(put a coat on) (be warm enough)*

Escuche ahora las frases grabadas en su cassette y repítalas en las pausas correspondientes.

2.2. Ejercicio: Escriba frases

¿Qué consejos de carácter general daría usted a las siguientes personas? Use *if you/if you didn't... you'd/you wouldn't...*

A A man who drives very fast, and keeps having accidents.
B A child who eats cakes and sweets and is very fat.
C A student who keeps failing her exams because she doesn't work very hard.
D A man who never has any money because he spends it on silly things.
E Billy, who never gets any work done because he spends his time day-dreaming.

Escuche las respuestas en su cassette y repítalas en las pausas.

3 Cómo pedir permiso *Do you mind if...? If you don't mind...*

Observe las dos frases siguientes, tomadas de Conundrum:

A *Do you mind if we have a look round?*
B *We'd like to have a look round, if you don't mind.*

En inglés hablado es más normal utilizar la primera expresión cuando pedimos permiso para hacer algo.

Do you mind if I open the window?

Si usamos esta frase estamos pidiendo permiso para abrir la ventana. Solamente la abriremos si la otra persona nos autoriza a hacerlo.
En la frase B, Phillips no está realmente pidiendo permiso para registrar la casa. Se limita a decir de forma cortés que tiene intención de hacerlo.

If you don't mind, I'll open the window.

Es decir, tengo la intención de abrir la ventana y le estoy informando cortésmente de dicha intención.

3.1. Ejercicio: Escriba frases

¿Qué diría usted en las siguientes situaciones?

A You're watching television with some friends, but you think the sound is too loud. You'd like to turn it down.
B You're very tired and you think you'll go to bed. You want to tell your companions.
C You go to a restaurant with some friends. They suggest you order steak, but you never eat meat. You decide to have fish instead.
D You're sitting in a room with some people. Nobody's smoking, but you'd like to have a cigarette.

4 Repaso: Algunas formas de introducir condiciones

Recuerde:

If you (just)...
If I'd known...
If only...
Imagine if...
Provided (that)... (=con tal que)

Condiciones negativas:

Unless... (If you don't) = A menos que
If.. not...
Otherwise... = En caso contrario

5 Otras expresiones y construcciones de interés

1. **They have to get used to wearing a saddle.** = Tienen que acostumbrarse a llevar silla de montar.

   Observe que después de *get used to* se utiliza la forma de *-ing* de los verbos:

   You'll have to get used to working late.

2. **She would bring her own.** = Traería la suya, la propia.
   My own, your own, etc.:

   I'll use my own typewriter, thank you.
   I'll have one of my own, thank you.

3. **Even if it is modern.** = Aunque sea moderno.
   even if = aunque:

   You'll have to buy a car, even if it is a second-hand one.
   He won't be there on time, even if he takes a taxi.

4. **I happen to know...** = Da la casualidad de que sé...

   Happen usado como en esta frase de Prodip, significa «dar la casualidad de (que)»:

   I happened to be by myself.
   If you happen to know...

5. **You'd better come in.** = Más vale que entren.

   Had better ('d better) seguido de infinitivo significa «más vale que...»:

   You'd better give them a ring. = Más vale que los llames por teléfono.
   You'd better read that exercise again. = Más vale que vuelvas a leer ese ejercicio.

Resumen del contenido

En esta unidad ha aprendido:

1. A ofrecer ayuda:

   If you sit down, I'll bring you a cup of tea.
   We'll come and help you if you can't do it by yourself.

2. A dar consejos concretos:

   If you shut the door, you'll be warmer.
   You'll feel much better if you take one of these pills.

3. A dar consejos en general:

   If you were more polite, more people would like you.
   If you looked after your car better, it wouldn't keep breaking down.

4. A pedir permiso para hacer algo:

   Do you mind if I make a quick telephone call?

   A expresar cortésmente su intención de hacer algo:

   I'll just make a quick telephone call, if you don't mind.

Actividades complementarias

1 Horse racing

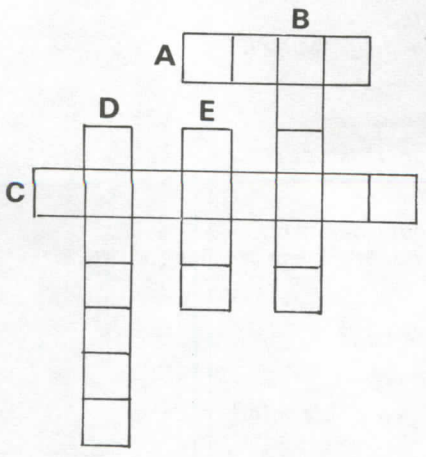
Lea atentamente este artículo del periódico. Responda a continuación las preguntas y rellene el crucigrama.

Facts and figures

- The Derby dates back to 1780, when the first winner was Sir Charles Bunbury's Diomed. It was run over a mile until 1784.
- The last three winners: Shergar, Golden Fleece and Teenoso, have all started favourites. El Gran Senor is bidding to become the first horse to complete the 2,000 Guineas-Derby double since Nijinsky in 1970.
- Lester Piggott has the best record of all time in the Derby having ridden the winner 9 times. Others riding in the race with previous victories are Pat Eddery - twice (Grundy, Golden Fleece), Willie Carson - twice (Troy, Henbit), Walter Swinburn (Shergar) and Greville Starkey (Shirley Heights).
- The last 10-1 winner was Aboyeur, who was awarded* the race on the disqualification of Cragenour in 1913. Psidium at 66-1 was the longest priced* post-war winner.
- The winning owner will receive record prize money of £227,680 in this, the first-ever* sponsored* Derby. Henbit's win in the 200th Derby in 1980 was worth* £166,820, until now a record.
- If El Senor wins, Vicent O'Brien will equal the trainers' record of seven Derby victories held by Robert Robson, John Porter and Fred Darling.
- The only losing odds-on favourite* since the war was Tudor Minstrel, fourth at 7-4 on in 1947.

to be awarded concederle a uno, ganar
longest priced mejor pagado
first-ever el primero, por primera vez

sponsored patrocinado
was worth pagó **(to be worth** = valer)
odds-on favourite principal favorito



A The Derby is a horse .....
B Willie ..... has won the Derby twice.
C ..... won the Derby Double in 1970.
D Lester ..... has won the Derby nine times.
E The race was one ..... long until 1784.

2 Education

Lea el párrafo que le ofrecemos a continuación sobre el sistema educativo inglés y rellene a continuación los espacios en blanco en el cuadro que se acompaña.

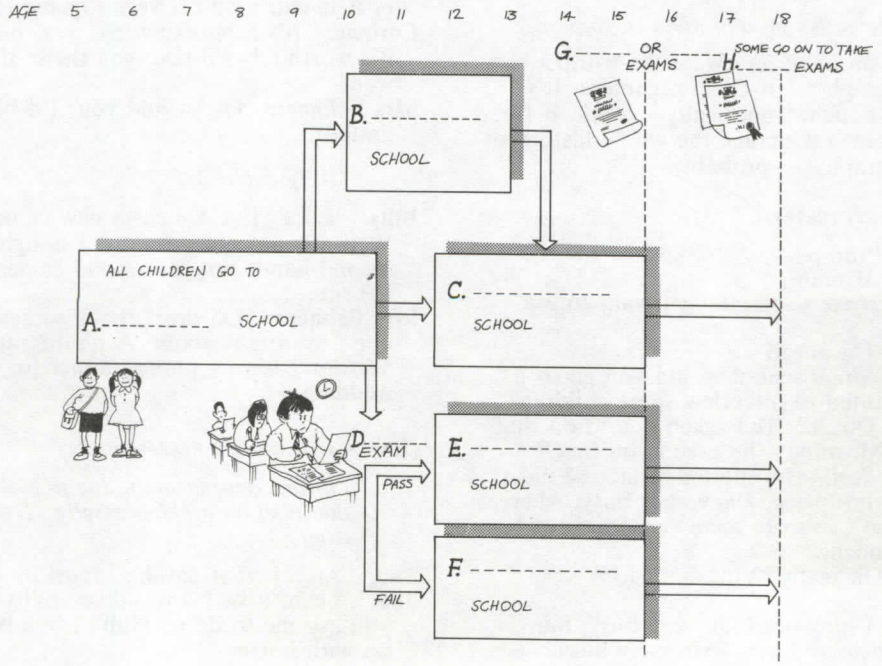
The British education system can be very confusing to an outsider*. It's often not understood very well by the British themselves. This is because Britain does not really have an education system. Most of the control over the organisation of education is in the hands of local, not central, government. The result is that the system can vary from area to area.

All children, however, have to go to school at the age of five, and stay there until they reach the school leaving age*, which is sixteen. Children start their education in a Primary School, where they usually stay until they are eleven. They then move on to* a Comprehensive School. In some areas, however, they go to a Middle School at about the age of ten, and then move to a Comprehensive School when they are thirteen. Middle Schools are larger than Primary Schools, but smaller than Comprehensives. They aim to* prepare students for the larger, more formal Comprehensive Schools.

In a few areas, children are still selected according to their ability. They have to take an exam at the age of eleven, called the eleven-plus*. Those who pass go to a Grammar School; those who fail go to a Secondary Modern School.

Most children take examinations when they are sixteen. At the moment, there are two types of exams-'O' (ordinary) levels, and C.S.E. (Certificate of Secondary Education). Most children leave school after these exams, but the more successful students stay on and take two or three 'A' (advanced) level exams when they are eighteen. If they do well in these, they may go to university or into a professional occupation.

outsider alguien de fuera, ajeno
school leaving age la edad de dejar el colegio
move on to pasar a
aim to intentar algo, apuntar a, tener como objetivo
plus más (signo matemático)



Guiones completos del programa

FOLLOW THROUGH

(En Trafalgar Square)

(A family is posing for a photograph which the mother is about to take. Billy offers to help.)

Billy: If you give me the camera, I'll do that for you.
Madre (turista): I beg your pardon?
Billy: I'll take a photograph of all of you together.
Madre (turista): Oh. That's very kind of you*. Now... if you just press* this button here.
Billy: Oh, that's all right. I know about cameras. I'm... I'm a professional photographer, you know.
Madre (turista): Oh... well, in that case I don't need to explain anything, do I?

(Billy takes the camera and prepares to take the photograph.)

Madre (turista): Er, it won't work unless you...
Billy: That's all right. I know what I'm doing.
Made (turista): Yes, but unless you...
Billy: Don't worry. Smile, everyone.
Madre (turista): It won't work unless you take the lens cap off.
Billy: *(Sheepishly)* Oh.

(He walks on and talks to camera.)

Billy: I probably *would* be the world's best photographer... if I had a camera. It's time I bought* one really... Yeah, if I had a camera, I'd change the whole history of photography — probably!

(En la cafetería)

Sarah: Prodip —
Prodip: Hmmm?
Sarah: There's something I want to ask you.
Prodip: Go ahead*.
Sarah: Which school would you go to if you wanted to interview some children?
Prodip: Oh, has Ted asked *you* to do that?
Sarah: Meaning*, he asked you first?
Prodip: Well, as a matter of fact he did, yes. But you see, *I'm* rather busy, whereas you don't seem to have very much on* at the moment.
Sarah: Oh really? You don't look very busy.
Prodip: I may not look very busy, but nevertheless* I am. Extremely busy.
Sarah: Not too busy to read the paper.
Prodip: This is all research*. If you spent more time reading the papers, Sarah, you'd be a better journalist.
Sarah: If you weren't so arrogant, Prodip, you'd be a nicer person.

(Sarah gets up and sits with her back to Prodip at another table.)

Prodip: I'm sorry, Sarah.

(En el mostrador)

Mrs Belmont: *(To Corinne)* I don't have any change, love*. If you give me twenty pence, I'll give you your pound back. *(Corinne and Mrs Belmont exchange money.)* There.
Corinne: Have you decided on your daughter's wedding present* yet, Mrs Belmont?
Mrs Belmont: Oh, no, isn't that awful of me? The wedding's on Saturday, and I still haven't bought anything. I can't make up my mind. I find these big stores* so confusing, don't you?
Corinne: Well, if you're having any problems, let me know. I know this wonderful shop in Camden Town where I always go if I'm going to buy presents. It's called 'Charades'.
Mrs Belmont: Isn't it very expensive?
Corinne: It's a bit expensive, yes. But still it's worth it*. I'll take you there, if you want.
Mrs Belmont: Oh, would you? I'd be really grateful.

(Billy enters.)

Billy: Look. I've bought a new camera. Well, it's not new, exactly. I bought it second-hand. But it's a good camera all the same*.
Mrs Belmont: Oh dear, that's something else* we forgot about. A photographer. We don't have a photographer for the wedding.

(En la oficina de producción)

(In the viewing area, Joe is looking at the label on a videocassette. Ted enters.)

Ted: Ah... is that Sarah's report on... um —
Joe: Yeah, it is. I love horses. Why didn't you ask me to do it? Huh? I was brought up with horses.

Ted: Oh, well of course, if I'd known that, I'd have asked you to do it.
Joe: If you'd have asked me to do it, I'd have done it. *(He puts the videocassette into Ted's hands.)*
Ted: Yes.

TRAINING RACEHORSES

Sarah: This is Epsom racecourse, the home of the Derby*. The Derby is the name of one of Britain's most famous horse races. It's held* every year on the first Wednesday in June. Traditionally, the Derby is known as 'the people's race'. One of the best ways to see the race is from an open-top bus*. It attracts racing enthusiasts from all —well almost all— walks of life.

(Sarah is on Epsom Downs, where racehorses are being trained.)

Sarah: Horse racing isn't just a sport, it's also big business. Recently a Derby winner was sold for fifteen million pounds, so a great deal of care and effort goes into training and looking after horses. *(Talking to Betsy, a stable girl.)* Betsy, how would you describe your job?
Betsy: Well, mainly we look after the horses, ride them out.
Sarah: Are you a stable girl?
Betsy: Yes.
Sarah: Are you in charge of —
Betsy: Yes.
Sarah: The winners, I think. Right. Do you mostly have flat racers* or jumpers?
Betsy: Being a small yard we have dual-purpose* horses that can win on the flat and win over jumps as well.
Sarah: Does that make the racing season* longer?
Betsy: More or less all the year round. Yes.
Sarah: Oh, I see.
Betsy: Because when the flat finishes, jumping's started, so that takes you through the winter.
Sarah: How early do you have to get up in the morning?
Betsy: About six. We come in. We check the horses have eaten up. You muck them out*. And then you get your tack* on, and you get first lot out. You bring them, as you've seen — bring them up to the downs* and you work them. You take them back, do them up*. They get fed*, then you have your breakfast, and then you come out and do it all over again till you're finished*.
Sarah: And what about the day before a race? Does a horse get a lot of exercise, or — ?
Betsy: Well, it's gradually worked up. They work —the trainer sees to all that— he knows how much work to give a horse, and they gradually work up until the day before they run, until they're fit*.
Sarah: And what about the day after?
Betsy: Oh, they stay in. They just get led out to have a pick*. And that's an easy day, an easy day for a couple of days.

(In the stable yard, Sarah talks to David, who trains horses.)

Sarah: David, at what age is a horse ready to race?
David: He's ready to race when he's a two year old. He would be purchased in — probably in the autumn of the preceding year, and he would be ready to race — an early two year old would be ready to race about May of the following year.
Sarah: How do you train a horse for racing?
David: Well, he's normally bought, as I said, at when he's about eighteen months old. He's then broken in, which involves introducing him to tack — saddle, bridle, and eventually a rider on his back. And once he's used to that he then goes along with other two year olds until they get used to going together, and then they gradually do faster — faster and faster work, until they're ready to be introduced to the race-course.
Sarah: How do you monitor* its progress?
David: Really by eye and by the guidance of the boys that ride them. They know — they get the feel of it. They can tell whether an animal is forward or backward*, and you can see by the way it works at home whether — whether or not it's ready to run, or whether it needs a bit more time.
Sarah: Do you have a special feeding programme?
David: Yes. The horses are fed a basic diet of oats*, nuts and a few extra vitamins — vitamin supplements.
Sarah: What about the horses' health?
David: The horses are looked at every day. I mean, I see them in the morning and I also see them at night. I go round them every night about nine o'clock and I check them. Normally a horse will tell you itself whether it's well by physically looking at it. Is its coat well, has it got a bit of sparkle* about it, is its eye bright? And just natural things.
The other things that are done is that you can look at the horse and see whether it's eaten its food. If it's eaten its food, then the indications are that it's healthy. You would also check it for worms* every now and again*, check its teeth and that sort of thing, and generally make sure that the horse is well in itself.

As far as ailments* go, then, they're normally in the course of* a day, minor cuts which can be dealt with by antiseptic lotions, powders, disinfectant sprays, etcetera. More serious injuries*, obviously the veterinary surgeon would have to be called.

Sarah: Do you become very close to the horses?

David: Yes. One has to - it's important to try and get to know them a bit individually, so that you can try and hopefully* get the best out of them, and hopefully know what their abilities are.

Sarah: The stable boys, they must become very attached to the horses, too?

David: Yes, I think that's right. I mean, obviously, if a boy is looking after a horse that is winning him races and he's temperamentally a character, or a friendly sort of horse, or whatever it might be, then certainly there's an attachment. All the horses get looked after equally but there are bound to be favourites. That's unavoidable*.

(EN LA TIENDA DE REGALOS)

(A shopper is having an argument with the shop assistant.)

Dependiente: I'm sorry, but unless you've got a receipt*, there's nothing I can do.

Clienta: But look, it says here 'In case of complaint, please return this article to the shop where it was purchased.'

Dependiente: Yes, madam, but the shop rules clearly state* that I can only exchange an article provided* the customer is able to produce a receipt. Otherwise, we have no way of knowing* where you bought it.

Clienta: If you're not prepared to help me, young man, I'll complain to the manager.

Dependiente: As you wish, madam.

(The shopper stomps off as Mrs Belmont and Corinne enter.)

Mrs Belmont: *(Looking around)* Ooh, I don't think I like this shop.

Corinne: *(To the assistant)* This lady would like to buy a present. Something nice. It's a wedding present for her daughter.

Dependiente: Ah, well, this model's very popular at the moment.

(He shows Mrs Belmont a clock which is in the shape of a telephone.)

And very fashionable*.

Mrs Belmont: It's horrible.

Dependiente: Yes, yes *(Looking at the clock)* I suppose it is horrible, but *very* fashionable.

Mrs Belmont: I want something, you know... nice. Something ornamental to hang on the wall.

Corinne: Don't you think she'd like something a bit more modern, Mrs Belmont?

Mrs Belmont: I'm not buying her *that* clock, even if it is modern*. It's not as if she's a teenager any more*.

Dependiente: Oh, this isn't a clock for teenagers. It's high technology. If you want some old—fashioned clockwork* monster, then you'll have to go somewhere else.

Mrs Belmont: That's exactly what I intend to do.

(She stomps off.)

Corinne: *(To the assistant)* Sorry about that.

Dependiente: Oh, that's all right. If somebody gave me one of these I wouldn't want it either. But don't tell the manager I said that.

(Corinne exits.)

(EN LA OFICINA DE PRODUCCION)

(Corinne is fussing over her plants.)

Prodip: If you don't stop watering that plant, Corinne, it'll drown.

Corinne: What do you know about plants, Prodip? Honestly, sometimes you behave* as if you know everything.

Prodip: Well just look at it. It's not well, is it? I mean this, Corinne, is not a healthy plant. Look, greenfly*.

Corinne: Where?

Prodip: *(Pointing)* There.

Corinne: Oh hell*. You're right.

Prodip: I'll give you a tip*. If you put a mirror underneath the pot, the greenfly will disappear.

Corinne: Are you serious?

Prodip: Of course. In spite of these beautiful fingernails*, I happen to know* a thing or two about plants. You see, each greenfly, as it comes in to land, sees its own reflection in the mirror. The greenfly, being, like certain people in this office, of limited intelligence, is immediately very confused. It doesn't know whether*it's flying upside down* or not. It senses* that a greenfly crash may be imminent, and wisely it flies on to* another plant where there is no mirror.

Corinne: You need a holiday.

Prodip: If you have any other problems with your plants, be sure to let me know.

Corinne: If I needed any advice about plants, Prodip, you'd be the last person I'd ask.

(Corinne moves away.)

Prodip: All the same — try the mirror. It works.

CONUNDRUM: EPISODE SIX

(EN LA COMISARIA)

(Phillips and Maxwell leave the police station and go to their car.)

Maxwell: If we're trying to solve a murder, we're not being very successful, are we?
Phillips: If you say so.
Maxwell: Yesterday I thought we were really getting somewhere.
Phillips: Oh?
Maxwell: Well, we had two leads*. One was an airline pilot, and he flew out of the country last night. The other was a hotel waiter, and now *he's* disappeared.
Phillips: Perfectly true. Well, let's get going*, shall we?

(DENTRO DEL COCHE)

(Phillips and Maxwell are on the way to Gibbs' house.)

Phillips: Look, we can't do anything about Alec Lee. He's out of the country.
Maxwell: Mmmm.
Phillips: So we'll just have to wait till he comes back again. And I've had some enquiries made about your disappearing friend, Kelly.
Maxwell: Oh, what?
Phillips: He's been sacked from two other hotels. As you know, he was rude to customers. And rude to everybody, it seems.
Maxwell: That doesn't prove anything, does it?
Phillips: Maybe not. But when he knew he'd be sacked from his last hotel he threatened* the manager.
Maxwell: Threatened him?
Phillips: Yes. He said he'd tell the police everything that was going on in the hotel. And the police have heard nothing.
Maxwell: Oh!

(FUERA DE LA CASA DE GIBBS)

(Phillips and Maxwell arrive at Gibbs' house. Maxwell admires a sports car parked in the drive.)

Maxwell: I wouldn't mind one of these*.
Phillips: I didn't know you were the sporty type.
Maxwell: There are lots of things about me you don't know.

(Mrs Gibbs comes through a door at the side of the garage.)

Mrs Gibbs: I'm here.
Phillips: Mrs Gibbs! Sorry to have to disturb you again.
Mrs Gibbs: What do you want?
Phillips: We'd like to have a look round* if you don't mind.
Mrs Gibbs: You mean, search* the house?
Phillips: Yes. I *am* sorry, Mrs Gibbs.
Mrs Gibbs: And if I say no, I don't want you in my house?
Phillips: Then I'd have to say that we have a warrant*.
Mrs Gibbs: Well, if I can't stop you, you'd better come in*.

(As they go into the house, Mrs Gibbs notices Mrs Taylor watching them.)

Mrs Gibbs: Oh, just look who's enjoying every minute of it!
Maxwell: Now, Mrs Gibbs, there's no nedd to get upset.
Mrs Gibbs: Well!
Phillips: If we could start, Mrs Gibbs, we won't take long*.

(EN LA CASA DE GIBBS)

(Phillips and Maxwell search the upstairs rooms, then join Mrs Gibbs, who is waiting for them downstairs.)

Phillips: We've finished upstairs.
Mrs Gibbs: Did you find anything?
Phillips: Not really, no. If you don't mind, we'd like to have a look down here.
Mrs Gibbs: Please do.
Phillips: And then outside.

(FUERA DE LA CASA DE GIBBS)

(Phillips begins to search outside the house. Maxwell joins him and tries to open the garage door.)

Maxwell: It's locked.
Phillips: See if you can find a key somewhere.

(Phillips looks around outside the garage hoping to find a key, while Maxwell asks Mrs Gibbs if she has one.)

Maxwell: There isn't one?
Mrs Gibbs: Well, there must be one somewhere. But I hardly ever* went into the garage from one year to the next*. So I don't know where he kept the key.
Maxwell: Might it be in his desk?

(Maxwell goes inside the house. Phillips waits outside until she returns with some keys.)

Phillips: Ah! Got one?
Maxwell: I've got three.

Phillips: Funny*! People fill up* their garages and then complain that there's no room for* their cars.

(She tries the first two keys, without success.)

Maxwell: No.
Phillips: If that one doesn't work, we'll see how good you are at breaking in*.
Maxwell: *(Opening the door with the third key)* No, we won't.

(They look into the garage.)

Maxwell: Well!
Phillips: So now we know.

(EN LA OFICINA DE PRODUCCION)

(Ted stops to look at Corinne's plants which are sitting on mirrors.)

Ted: Corinne... why have you put all these mirrors under your plants?
Corinne: Oh, didn't you know? That keeps the greenfly away. It's a well-known fact.

(Ted sighs, exasperated.)

CHILDREN TALKING

Sarah: This is a London primary school. It's an old building and there are many quite like it here in London. I've come here this afternoon to talk to some of the children and ask them some interesting questions.

(Sarah talks to a group of school children.)

Sarah: Well, would you like to answer some questions?
Niños: Yes.
Sarah: Good. Well, let's pretend* that you are in a boat, all alone in a boat, and you are sailing across the seas. And suddenly, the boat bumps* into a big rock and you find yourself shipwrecked on a desert island. What would you do if you found yourself shipwrecked on a desert island? Can you tell me? What would you do?
1.ª niña: I would build a house and every day I would go up in the mountains and look if a ship is coming.
1er niño: And I would build a boat and go back.
Sarah: Would you?
2.ª niña: I would get a big tree and build a boat and then I would find some cloth and then build a piece of thing *(Indicating a sail with her hand)*. And then I would build a flag and that* and then I would sail across the sea.
Sarah: You'd stay at home, would you?
3.ª niña: I would get out the boat* and make a house and then I would stay there until I can make* another boat.
Sarah: Yes. Would you go fishing?
3.ª niña: No.
Sarah: What would you do for food?
3.ª niña: I would bring my food.
4.ª niña: I would find some bricks and build a house.
2.º niño: I would build a house with wood.
5.ª niña: I would build a house with sticks and I would go fishing and get fish to eat.
Sarah: Now then, tell me, what would you like to do if you were a magician?
3.er niño: If I was magician*, I would like to turn a cow into a school*.
Sarah: A cow into a school? What would you buy if you had a million pounds?
6.ª niña: I would buy some grapes.
Sarah: A million pounds' worth of grapes?
6.ª niña: Yes, I would get all the grapes for myself.
Sarah: What would you do if a visitor from outer space landed in the bottom of your garden?
4.º niño: If a visitor came from outer space and landed in the bottom of my garden, I'd tell my mum.
Sarah: *(To next child)* What would you do?
5.º niño: Chuck stones at it.
7.ª niña: Ask it to come in and have a cup of tea.
Sarah: Do you think he would like tea?
7.ª niña: Don't know*.
6.º niño: If a UFO* landed in the bottom of my garden, I would ask him if I could go in his flying saucer*.
8.ª niña: I would just say 'Come in', and I would give it something to eat if it was hungry and a cup of tea, and I would tell my mum and mum would be kind to it.
Sarah: What would you do if you saw a lion walking down your street?
7.º niño: Run back in my house*.
Sarah: What if he was a friendly lion?
9.ª niña: I would take it to the zoo — I would take it to the zoo and then I'd go to see it every day.
10.ª niña: Keep him as a pet*.
8.º niño: Friendly lion? I would tell him to kill my teacher.

(EN LA OFICINA DE REGISTROS)

(The bride and groom leave in a limousine, as people wave goodbye to them. Billy is attempting to take photographs. One of the guests approaches Billy.)

Invitado: Excuse me, but are *you* the photographer?

Billy: Yes, I'm the official photographer.
Invitado: Well, I hope you don't mind if I give you a little advice —
Billy: No... not at all.
Invitado: Well, you see. I don't know how to put this*... but if you don't take the lens cap off the camera, you won't get any pictures.
Billy: Oh!

(Billy places his camera on to the ground and is about to jump on it.)

UNIT 7

If I hadn't... it wouldn't have...

Hablando de causa y efecto (1)

En esta unidad:

Billy quiere mantenerse en forma, Corinne quiere aprender a utilizar el ordenador, y Ted quiere invitar a Sarah a comer.

Joe prepara un documental sobre el urbanismo al Sureste de Londres. Prodip visita el National Electricity Generating Board.

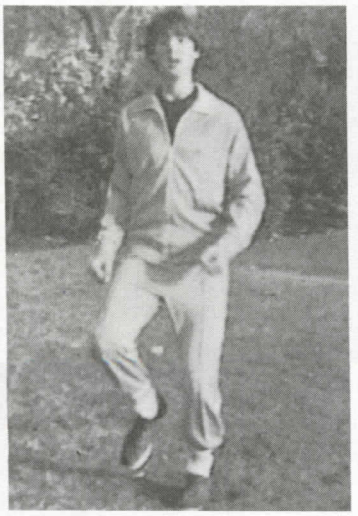
Los detectives descubren lo que contiene el garage de la Sra Gibbs, y una vecina les muestra algo interesante.

Aprenderá a utilizar *If I hadn't..., it wouldn't have* para describir causa y efecto.

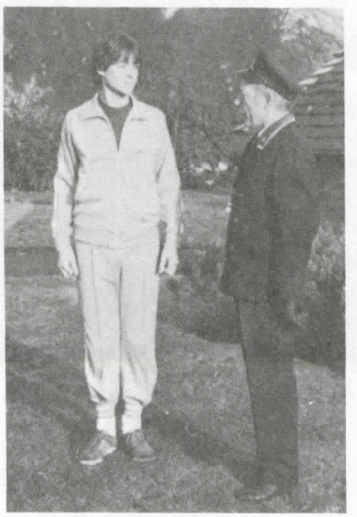
Antes del programa

1 Follow Through

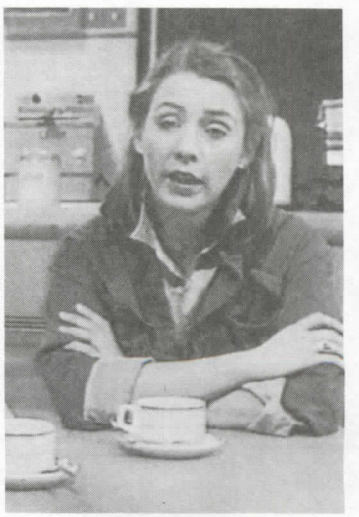
Haga corresponder cada una de las fotografías con la frase numerada que mejor le convenga de las que se le ofrecen.



A Billy decides to become fit and healthy.



B But the park keeper has different ideas!



C Sarah tells Mrs Belmont about a serious fire in her flat.

D Billy shows that he knows about computers.

E Ted makes a surprising offer.

1) What happens if I press this button here?
2) Well, the kitchen's almost totally destroyed.
3) Did you know that if you exercise for half an hour every day in the open air*, you'll never catch a cold?
4) I'm sorry, Sarah. Tell you what, I'll buy you lunch.
5) If you don't leave this park immediately, I'll call the police.

I. Aclaraciones sobre el vocabulario

in the open air al aire libre
training entrenándome
even so aún así
you are not permitted no está permitido *(muy formal)*
****don't say nothing = don't say anything** *(vulgar)*
apology disculpa
I shall take no further action. No haré nada más. *(muy formal)*
tough duro
in this instance en este caso
still pero, aun así
unfair injusto
warn avisar, advertir
it's not as if I've done the grass any harm no es que haya hecho ningún daño a la hierba
I mean es decir *(coloquial)*
so long as mientras que
****Ever thought of that? = Had you ever thought of that?** *(coloquial)*
By the way... A propósito...
regards recuerdos
frying pan sartén
stove cocina *(mueble, no habitación)* *(también* **cooker)**
hurt herido
silly tonto
damaged dañado
If only I'd been more careful! ¡Si hubiera tenido más cuidado!
micros = microcomputers micro-ordenadores
spare repuesto *(sus.)*, de respuesto *(adj.)*
what I was trying to make it do lo que quería que hiciera; lo que trataba de hacerle hacer
sympathy compasión
miss perder *(en este caso:* no tomar)
Zap. Curtains. *Formas de slang para* «muerte».
what a mess! ¡qué lío!, ¡qué desorden!
whenever I'm about to have a bath siempre que me voy a bañar
fish and chips shops *restaurantes baratos en los que sólo se vende pescado frito y patatas. A veces se puede comprar también pollo frito. (Generalmente no se come en el local. La comida se lleva envuelta.)*
suit convenir, venir bien
somewhere nice en algún sitio bonito
I don't care who it is no me importa quién sea

D● 2 Town planning

Lea el siguiente resumen del documental preparado por Joe sobre el urbanismo de Wimbledon. Antes de ver el programa, responda las preguntas que se le formulan a continuación.

If you have heard of Wimbledon, it is probably because of the international tennis tournament* which is held there once a year*. But Wimbledon is more than just a centre for tennis. It is also a small town which is popular with people who* want to live near central London, but like greenery* and open spaces. But if the local council has its way*, the area will soon look very different. The residents of Wimbledon are worried about the developments* which are planned for their area.

In Britain, local councils are elected for a period of one to four years to look after local affairs*. Local councillors* have their offices in the Town Hall*. The decisions they make are not always popular with residents, for example, the council plans to redevelop* the town centre. The residents of Wimbledon say they are frightened of 'large scale demolition', that is, of losing a large number of old buildings. But the local councillors feel that new offices and new shops are needed in order to bring back the trade to local shops. Mr Tilley, a local councillor, explains: 'If we don't encourage people to come and do their shopping* in Wimbledon again, then trade will decline*, shops will close and fewer people will come, it's a vicious circle.' The council want to bring trade back again, and that means building new shops. It seems that the only way to find out what local people really want is to hold a referendum, to ask their opinion on the new proposals*. Even if this is done, the conflict between preserving beautiful old buildings and meeting the needs of modern town centres has no simple answer.

I. Definiciones

Haga corresponder cada una de las siguientes palabras con una de las definiciones de la columna de la derecha.

A	demolition	1)	a person who lives in a place
B	conflict	2)	a group of people elected to make decisions for a particular area
C	resident	3)	a public building used for a town's local government offices
D	referendum	4)	pulling down buildings
E	local council	5)	the business of buying and selling
F	trade	6)	a vote by all the people of an area about one question
G	Town Hall	7)	the meeting of opposing ideas and beliefs

II. Aclaraciones sobre el vocabulario

tournament torneo
once a year una vez al año
which is popular with people who que gusta a los que (a la gente que)
greenery el verde, las zonas verdes
if the local council has its way si el Ayuntamiento se sale con la suya
developments construcciones
affairs asuntos
councillors concejales
Town Hall Ayuntamiento *(el edificio)*
redevelop alterar, volver a construir
shopping compras
decline caer, decaer, disminuir

proposals propuestas
remain quedar, permanecer
pull down derribar
scheme plan
whilst = while mientras (que)
provide proporcionar
stand still quedarse parado
ensure asegurar(se)
provisions disposiciones, medidas
to have a say tener algo que decir
site solar
take notice of tomar nota de
accordingly en consecuencia
which people love que le encantan a la gente
cease cesar, parar, dejar de
pack up marcharse, «hacer las maletas»
council elections elecciones municipales
without someone standing over their shoulder sin que nadie le vigile de cerca
fill out rellenar
on a single issue sobre un solo tema
the face of the buildings la fachada de los edificios, el aspecto de los edificios
fought luchar **(fight-fought-fought)**

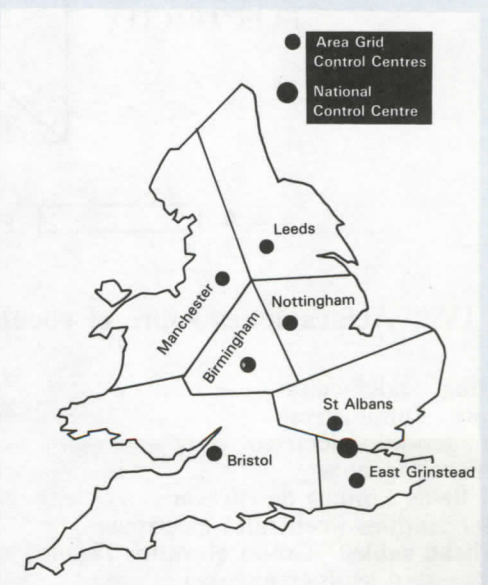
D● 3 Electricity

Lea el siguiente resumen del documental preparado por Prodip, consulte el vocabulario y, antes de ver el programa, responda las preguntas que se le formulan.

When we turn on the light, or the TV set, or the heating*, we don't often stop to wonder where the electricity comes from. It's always there when we need it-cheap and reliable. In fact, to supply* electricity to the whole country is very complex. The National Control Centre is responsible for the system of transmitting electricity to all consumers in England and Wales. This system is called the National Grid*. Mr Robin Morland, Senior Control Engineer, explains what happens: 'We can't store * electricity. We have to produce it as the consumer demands it'. Popular TV programmes increase the demand for electricity, and there can be violent fluctuations. In addition, the coal fields * and power stations* are mostly in the North of England, and the greatest demand for electricity is in the South, so electricity is being transferred all the time by overhead cables*.

How can Control Centre estimate demand? 'The demand is really temperature-based', says Mr Morland. 'If the temperature drops, demand will go up.'

So, one of the main jobs at the Centre is to successfully predict the weather. They receive information from the Weather Centre in Bracknell, put the information on computer and prepare their own charts*. The main problem is the need to estimate the demand for electricity weeks or months ahead*, combined with the fact that it is impossible to store electricity in large amounts.



I. Comprensión

Responda las siguientes preguntas:

A What is the National Grid?
B Name two things which make the demand for electricity go up.
C How is electricity tranferred across the country?
D How does the Centre estimate demand?
E Is it possible to store large amounts of electricity?

II. Definiciones

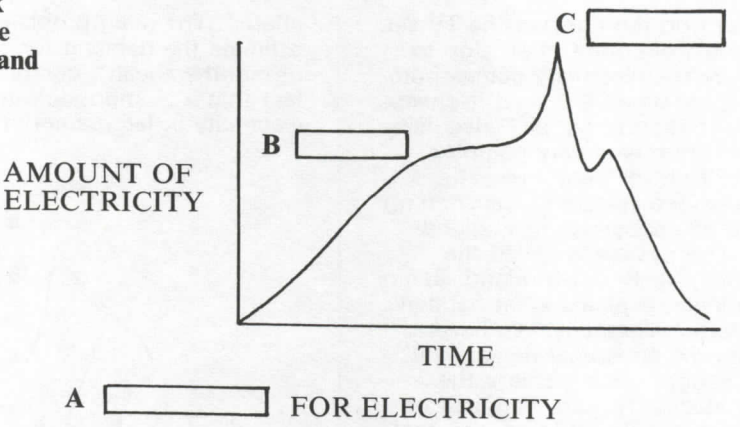
Busque palabras en el resumen que signifiquen lo mismo que las siguientes:

A dependable **B** complicated **C** rising and falling **D** guess accurately

III. Rellene los blancos

Sitúe las tres palabras siguientes en el lugar que les corresponda:

peak
curve
demand



IV. Aclaraciones sobre el vocabulario

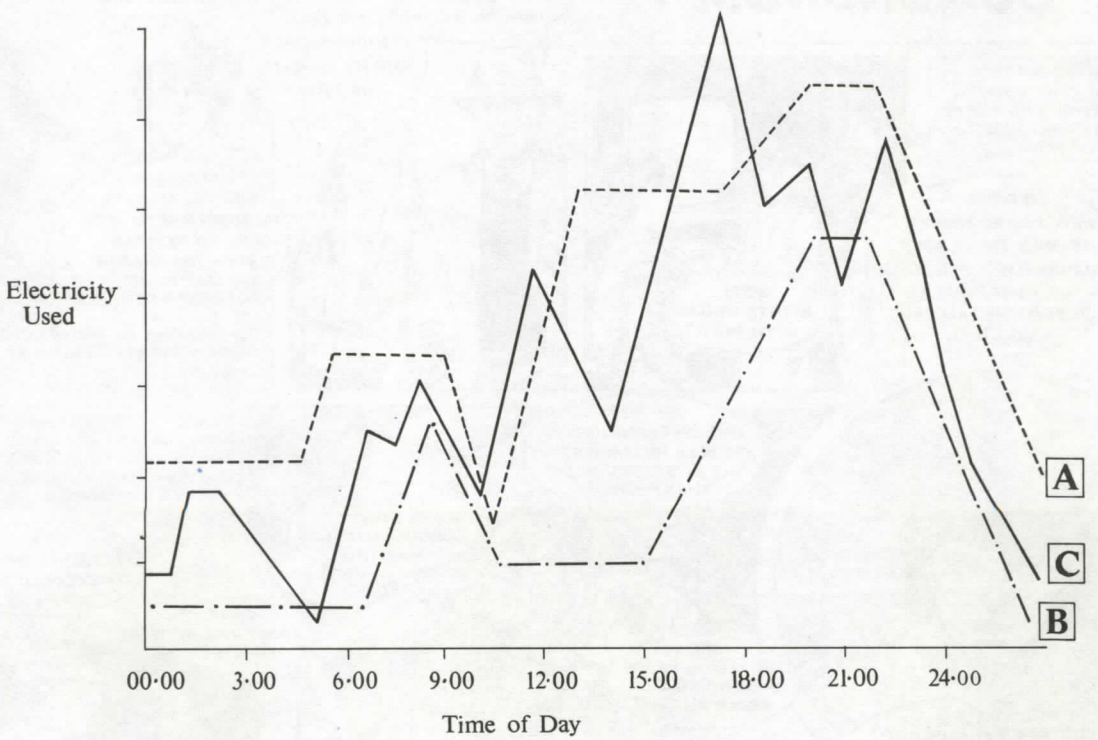
heating calefacción
supply suministrar
grid tendido eléctrico
store almacenar
coal fields minas de carbón
power stations centrales eléctricas
overhead cables cables elevados *(como opuesto a* «subterráneos»)
charts cartas, gráficos
months ahead con meses de anticipación
bounded limitada
our prime function nuestra primera función
losses pérdidas
pick-ups «picos» de consumo
We've got to be prepared to meet that. Tenemos que estar preparados para enfrentarnos con eso.
gas turbines coming on automatically turbinas de gas que se encienden automáticamente
outside sources suministros exteriores
barter permutar, cambiar
overloaded sobrecargado
temperature based basado en la temperatura
the fabric of the houses las paredes de las casas
demand weather models modelos de de-

manda *(de electricidad)* basados en el tiempo
cooling power capacidad de enfriar
drafts corrientes de aire
when there's blizzards cuando hay ventisca, grandes nevadas *(debería usar* **are)**
conductors conductores, cables
wave moverse lateralmente
bounce moverse de arriba abajo
clash golpearse
trip out desconectarse
daily load curve curva de consumo durante el día
beforehand de antemano
plant maquinaria, fábrica
storage station central de almacenaje
assess valorar
peak pico, consumo máximo
wintry invernal
off-peak storage heating almacenaje de calor en horas de poco consumo
for a little while durante algún tiempo
run down decrecer

Ejercicios de comprensión sobre los documentales

Electricity

En el documental sobre el consumo eléctrico en Gran Bretaña, uno de los ingenieros entrevistados habla sobre la variación de consumo a lo largo del día. Escúchele de nuevo en la cassette (o lea la parte correspondiente de guión del documental) y decida cuál de las tres curvas que siguen (**A, B,** o **C**) refleja las variaciones que nos describe el ingeniero.

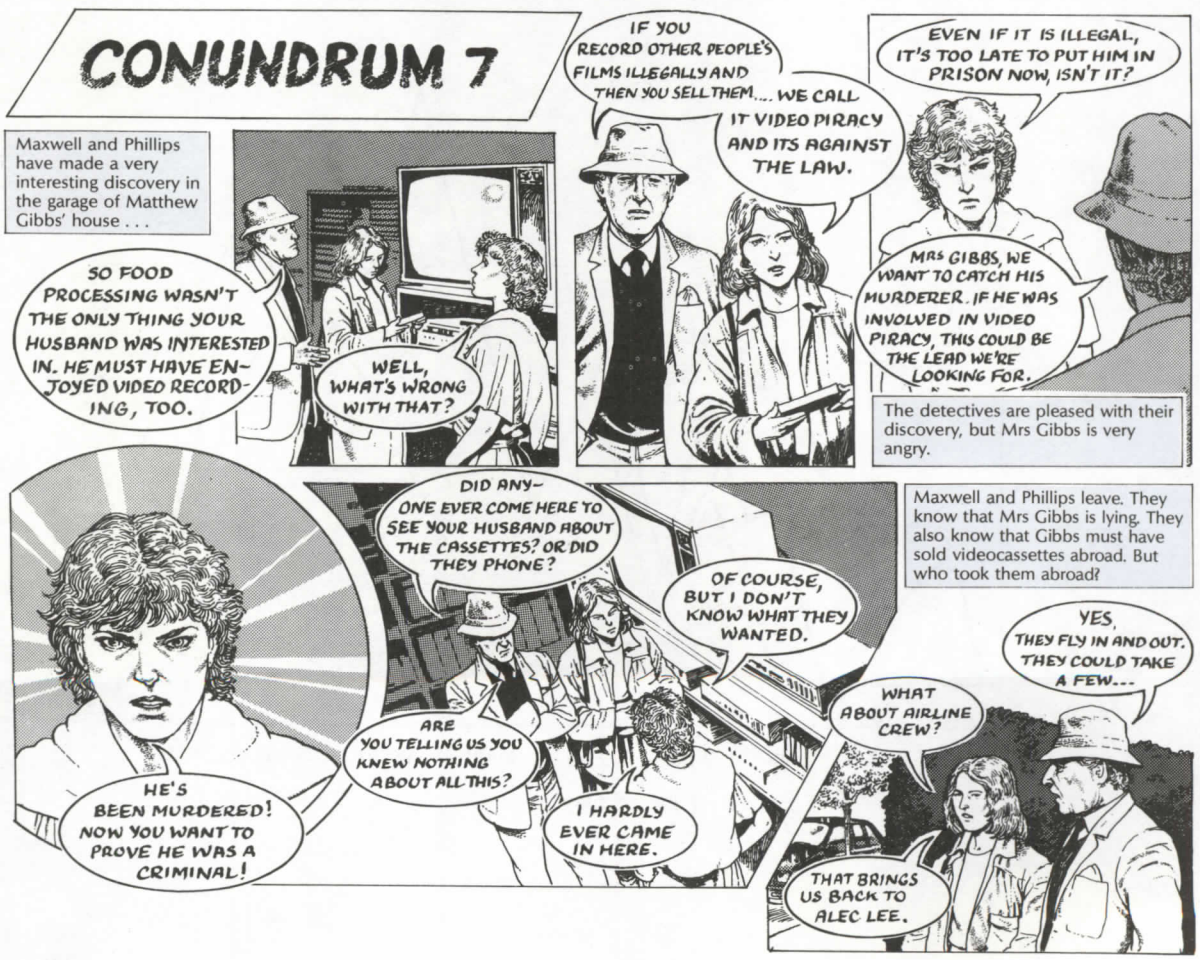


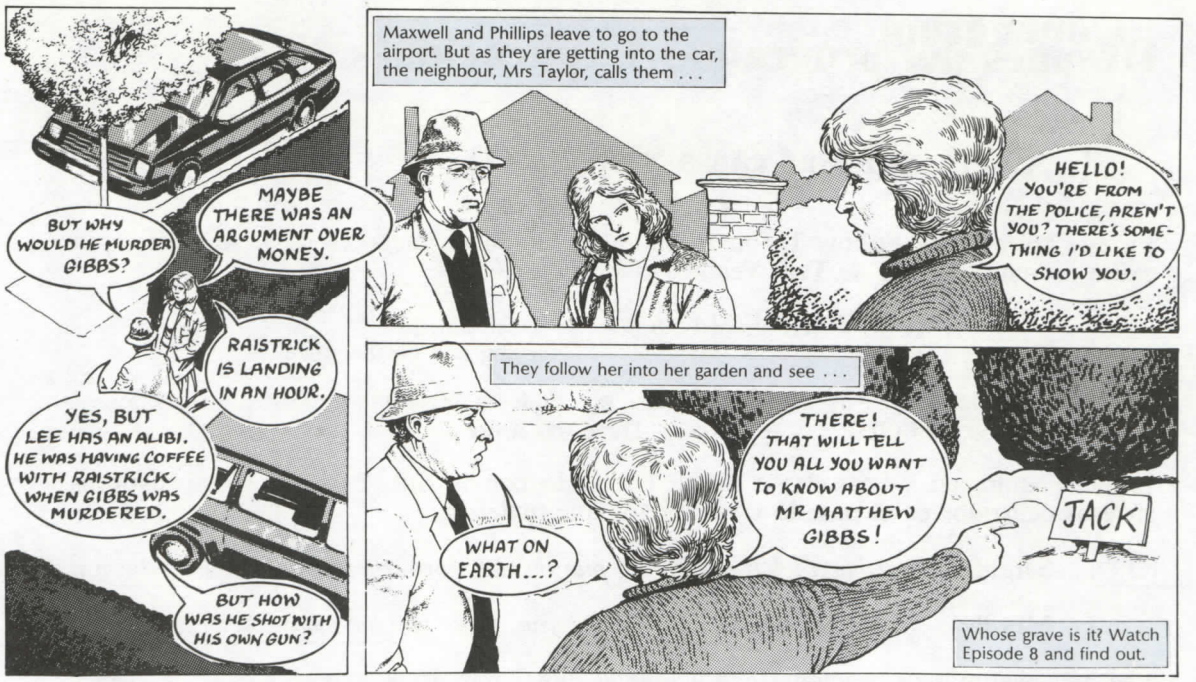
Conundrum

En este episodio, Phillips y Maxwell descubren, durante su registro del garage del Sr. Gibbs, gran cantidad de material de reproducción de vídeos, lo que les hace suponer que estaba implicado en un negocio ilegal de piratería. Lea con atención el resumen ilustrado que le ofrecemos en la página siguiente y consulte el vocabulario antes de ver el programa.

I. Aclaraciones sobre el vocabulario

are being a long time over there llevan allí mucho tiempo
to record grabar
piracy piratería
involved implicado
when we've gone through these tapes cuando hayamos visto estas cintas
you're not making a very good job of it no lo están haciendo muy bien
under a false name con nombre falso
what's-his-name *juego de palabras para indicar que no recuerda cómo se llama*
claims afirma
What on earth? ¿Qué diablos? *(o expresiones semejantes)*





Durante el programa

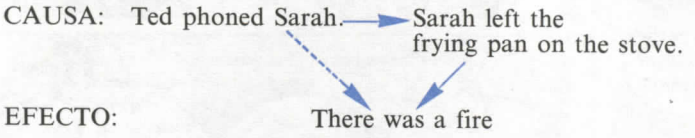
Lea con atención las frases que le ofrecemos a continuación y decida, la primera vez que vea el programa, si son verdaderas o falsas.

	TRUE	FALSE
A People are allowed to walk on the grass in the park.		
B Ted phoned Sarah while she was cooking.		
C Corinne has lost her shoes.		
D Sarah blames Ted for the fire in her flat.		

Después del programa: Explicaciones

1 Cómo expresar causa y efecto (1)

En este episodio de Follow Through, Sarah ha tenido un fuego en casa. Al parecer, la causa fue una llamada de Ted. Veamos cómo ocurrió:



Escuche ahora en su cassette a Sarah hablando con la Sra. Belmont sobre distintos sucesos ocurridos en el pasado y los efectos que tuvieron.

Sarah: *If I hadn't left the frying pan on the stove, there wouldn't have been a fire.*

Mrs B.: *If Mr Stenhouse hadn't rung you, there wouldn't have been a fire.*

Vea más ejemplos de oraciones condicionales que, como éstas, expresan causa y efecto:

Causa: *I went to bed late last night.*
Efecto: *I overslept this morning.* = Me quedé dormido esta mañana.

If I'd gone to bed earlier last night, I'd have got up on time this morning.

O bien:

If I hadn't gone to bed so late, I wouldn't have overslept this morning.

Otro ejemplo:

Causa: *He didn't have any breakfast.*
Efecto: *He felt hungry.*

If he hadn't missed breakfast, he wouldn't have felt hungry.

O bien:

If he'd had (had had) breakfast, he wouldn't have felt hungry.

1.1. Ejercicio: Escriba oraciones

Escriba oraciones condicionales como las empleadas en los ejemplos anteriores para describir las siguientes situaciones. Recuerde: *If* (pasado perfecto) ... (condicional perfecto, *wouldn't have* + participio).

A CAUSA: A man was driving his car very fast.
EFECTO: There was an accident.

B CAUSA: A child climbed up a tree.
EFECTO: He fell and broke his arm.

C CAUSA: A jug of cream was on the table.
EFECTO: The cat knocked it over.

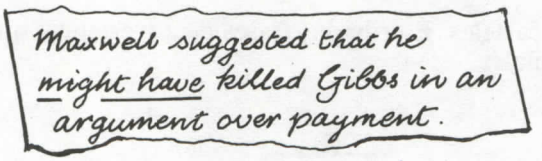
Escuche las respuestas correctas en su audiocassette y repítalas en las pausas. También puede comprobar si son correctas mirando las *Soluciones a los ejercicios* al final del libro.

2 Distintos grados de certeza en el pasado

Cuando el detective Phillips descubre el equipo de video que Gibbs guardaba en el garage de su casa, dice:

He must have enjoyed video recording.

Al ver tanta cantidad de equipo, tiene mucha seguridad de que le gustaba el vídeo. Entre las notas que tomó de su visita a la casa, Phillips escribió:



En este caso, naturalmente, el nivel de certeza de Maxwell al aventurar esa opinión es muy pequeño.

Recuerde:

Para expresar **seguridad absoluta** de que algo ocurrió en un momento del pasado, se usa el **pasado** del verbo.

Para indicar **bastante seguridad** sin certeza absoluta se usa: **must have + participio.**

Para indicar **posibilidad,** sin mucha certeza, opiniones no contrastadas, etc., se utiliza **might have + participio.**

John went home. (Seguridad absoluta.)
John must have gone home. (No hay certeza absoluta, pero es lo único razonable.)
John might have gone home. (Posibilidad, sin ningún tipo de seguridad.)

2.1 Ejercicio: Escriba oraciones

Lea las siguientes frases y construya respuestas con *might have* o *must have*, según corresponda. Las frases están también grabadas en su cassette.

Ejemplo: *I don't know if she was telling the truth. I'm just guessing.*
(*guess* = adivinar)
Respuesta: *She might have been telling the truth.*

A I don't know if she was telling the truth. I'm just guessing.
B I don't know if Sue has been to France. I'm just guessing.
C Anne speaks French very well. I'm quite sure she's been to France.
D He used to smoke forty cigarettes a day, but he hasn't had one now for a week. I'm quite sure he's given up.
E I'm not sure where Jim is. I would guess he's gone swimming.
F He says he's read every book by that author, so don't buy him that book. He's sure to have read it.

3 Cómo hacer advertencias

Recuerde cómo advierte el guarda del parque a Billy de sus intenciones si no deja de andar por la hierba:

I must warn you, sir, that if you continue to argue, I shall take immediate action. If you don't leave this park immediately, I shall call the police.

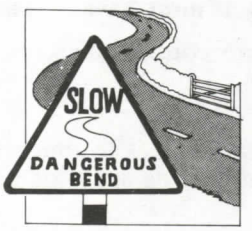
3.1 Ejercicio: Escriba advertencias

Estudie los siguientes carteles. Escriba las frases de advertencia que usted diría a alguien que no obedece las señales.

Ejemplo:

Respuesta: *If you go near the edge, you'll fall over.*

A



B

C

D

4 Otras expresiones y construcciones de interés

1. **It's not as if the whole house was burnt down.** = No es como si se hubiera quemado toda la casa.

   It's not as if, seguido de una frase afirmativa generalmente, se emplea para consolar a los demás cuando nos cuentan algo desagradable que les ha ocurrido. Se refiere, en general, a algo aún peor que podría haber ocurrido. Con significado similar, podemos también usar *at least*, que puede ir seguido de una frase afirmativa o negativa.

   At least you are not hurt. = Al menos no estás herida.
   At least you are safe. = Al menos estás bien (a salvo).

2. **So long as you don't set fire to it.** = Mientras no la quemes...
   So long as = mientras que...

   Estudie los siguientes términos, también utilizados en las unidades estudiadas hasta el momento:

   even so: Se utiliza para indicar que se ha entendido lo que nos dicen, pero que no estamos totalmente de acuerdo

   Even so, it's not as if I've done the grass any harm. = Está bien, pero no es como si hubiera dañado la hierba.

   nevertheless = sin embargo
   still = (en este valor) sin embargo
   despite = a pesar de
   provided (that) = siempre que
   on condition that = con tal que
   in spite of = a pesar de
   all the same = sin embargo
   surely if = con seguridad, si...

3. **If only I'd been more careful.** = Si hubiera tenido más cuidado...

   If only se emplea para lamentarse de algo que ocurre o de algo que uno no ha hecho y que, generalmente, no tiene remedio o es muy difícil de conseguir, cuando nos referimos al futuro.

   If only you had closed that door! = Si hubieras cerrado esa puerta... (no habría ocurrido algo que sí ocurrió por estar abierta).
   If only those children didn't make so much noise. = Si esos niños no hicieran tanto ruido... (no parece fácil que sea así).

4. **That's what I was trying to make it do.** = Eso es lo que quería que hiciera, lo que quería hacerle hacer.

   To make se puede emplear, seguido de un infinitivo sin *to* para expresar «hacer, forzar, obligar»:

   I'll make them understand. = Les haré que comprendan.
   I'll make it work. = Haré que funcione.

Resumen del contenido

En esta unidad ha aprendido:

1. A expresar causa y efecto en el pasado:

   If I hadn't rung you, there wouldn't have been a fire.

2. A manifestar distintos grados de certeza sobre acciones pasadas:

   Seguridad: *He enjoyed video recording.*
   Cierta falta de seguridad: *He must have enjoyed video recording.*

3. A advertir de posibles peligros o reacciones usando *If you..., I'll...*:

   If you don't leave immediately, I'll call the police.

Actividades complementarias

Town planning

Milton Keynes es una nueva ciudad situada entre Birmingham y Londres. Para algunos se trata de una obra maestra del urbanismo. Para otros no ha sido precisamente un acierto. Lea el siguiente extracto tomado de un folleto publicitario.

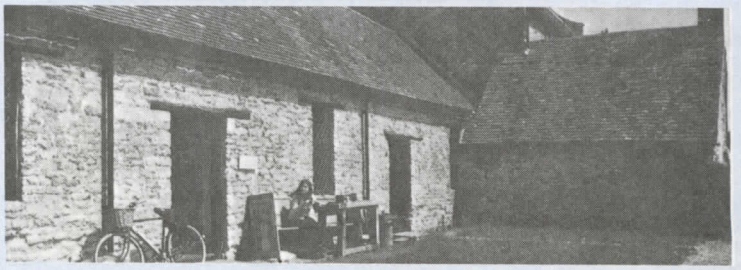
MILTON KEYNES

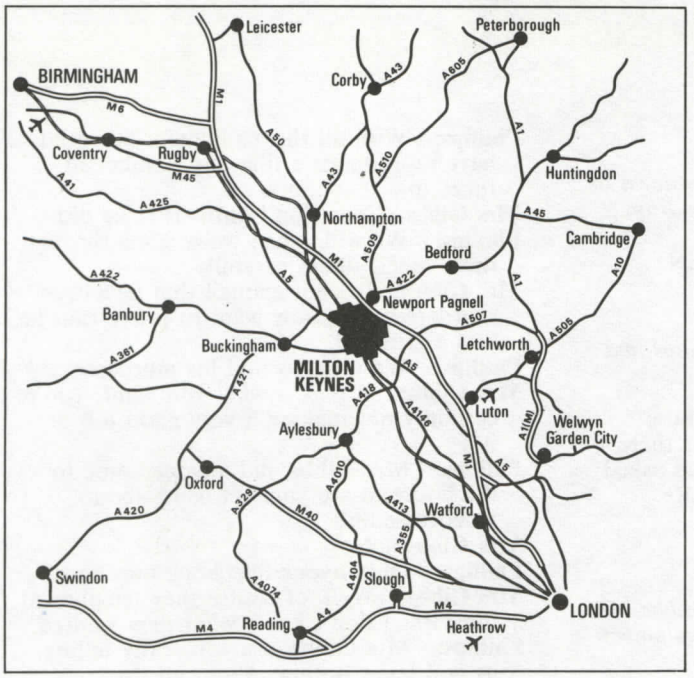
A centre of the city's civic and social life.

The heart of the city is Central Milton Keynes. It has one of the largest covered shopping areas in Europe, offices, a new Inter-City railway station, a bus station, a library, cafes, bars and restaurants, as well as houses and flats. It is also an important administrative centre - the Borough Council headquarters are here and a police headquarters and law courts are planned. Central Milton Keynes is a pleasant place to live, to work or to visit. It has all the bustle of any other thriving and prosperous city centre, but without the congestion caused by too many cars and people in too little space.

Central Milton Keynes has not been faced with the problems of many old urban centres. Traffic here flows freely along the broad streets and boulevards, and drivers can easily find a convenient place to park at ground level. Pedestrians, using the underpasses, can walk the length of the boulevards without setting foot on a main road, and a series of covered walkways protects people from rain.

Thousands of trees have been planted along the streets and the three great boulevards which run the length of the centre. Some of the buildings have trees and shrubs inside them, others have leafy courtyards, or lawns and fountains. At one end the railway station overlooks Station Square - a large landscaped plaza. At the other, a footbridge leads from the shopping area to gardens with a view across the city.





The city occupies a strategic location (left) half way between London, the commercial capital, and Birmingham in the heart of the manufacturing Midlands. It has the benefit of excellent transport links with the rest of the country — including the main railway line from London (Euston) to Birmingham and the North — and the M1 which forms the north eastern boundary of the city. The A5 also passes through the middle of Milton Keynes.

shopping area zona comercial
Inter-City tren británico de alta velocidad
headquarters cuartel general, oficina principal
law courts juzgados
bustle animación, bullicio
broad amplio, ancho
at ground level en la superficie
pedestrians peatones

underpasses pasos subterráneos
walkways paseos
shrubs arbustos
leafy courtyards frondosos patios
lawn césped
overlook dar a, tener vistas a
landscaped ajardinada
footbridge puente de peatones

1. Elija la definición, de las tres que en cada caso se le ofrecen, que mejor se corresponda con cada una de las siguientes palabras:

A bustle
1) shops
2) loud disturbing noise
3) activity and excitement

B congestion
1) high prices
2) crowded conditions
3) pollution

C convenient
1) near the places you want to go
2) cheap
3) pleasant

D footbridge
1) a very small bridge
2) a bridge which is only for pedestrians
3) a large bridge

2. Escriba una descripción de su propia ciudad. Intente convencer a los que la lean para que se vayan a vivir allí.

Guiones completos del programa

FOLLOW THROUGH

(En la oficina de produccion)

(It is early morning. Billy sits down to watch Episode Seven of Conundrum.)

CONUNDRUM: EPISODE SEVEN

(En casa de Mrs Taylor)

(Mrs Taylor's watches as Phillips and Maxwell search Gibbs' garage.)

Mrs Taylor: *(To her dog)* Well, those people *are* being a long time over there*, aren't they? If only they came and asked us, we could tell them all kinds of interesting things, couldn't we?

(En el garage de Gibbs)

(Phillips, Maxwell and Mrs Gibbs are standing by video recording equipment in the garage.)

Phillips: So food wasn't the only thing your husband was interested in.
Mrs Gibbs: Apparently not.
Phillips: He must have enjoyed video recording. Wouldn't you agree?
Mrs Gibbs: Well, if he did, there's nothing wrong with that, is there?
Maxwell: That depends on what you're recording*.
Phillips: If you record other people's films illegally, and then you sell them —
Maxwell: We call that video piracy*. And it's against the law.
Mrs Gibbs: So?
Phillips: Mrs Gibbs, are you telling us you didn't know what was going on in your own house?
Mrs Gibbs: It's not in the house, is it?
Phillips: In your own garage.
Mrs Gibbs: Anyway, even if it's illegal, it's a bit too late to put him in prison now.
Phillips: Mrs Gibbs, we're interested in catching his murderer.
Mrs Gibbs: And how will all these questions help to do that?
Phillips: If he were involved* in video piracy, this might be the lead we're looking for.

(At this point, Maxwell plays part of a pirated videocassette.)

Phillips: Video piracy is taking other people's work, other people's ideas, and not paying anything for it.
Mrs Gibbs: And you're saying that that's what Matthew was doing?
Phillips: With all this equipment he could have reproduced a film any number of times in a few hours.
Mrs Gibbs: You don't know that he did.
Phillips: We will, when we've gone through these tapes* more carefully.
Mrs Gibbs: It's not enough that he's been murdered. You now want to prove that he was a criminal.
Phillips: We want to find his murderer.
Mrs Gibbs: If that *is* what you want, you're certainly not making a very good job of it*.
Phillips: Mrs Gibbs, did anyone come to the house to see your husband about videocassettes?
Mrs Gibbs: No.
Phillips: Did anyone telephone him here?
Mrs Gibbs: Well, of course they telephoned him. But I don't know what they wanted.
Phillips: Mrs Gibbs, are you really telling us you knew nothing about all this?
Mrs Gibbs: Look! This is his garage. I hardly ever came in here. How could I have known what was going on?

(Fuera de la casa de Gibbs)

(Phillips and Maxwell walk away from the house towards the garage.)

Maxwell: She said she knew nothing about this. Do you believe her?
Phillips: No.
Maxwell: Neither do I. I suppose she feels she has to protect her husband.

(Maxwell locks the garage door.)

Phillips: Maybe.
Maxwell: Anyway, Gibbs was getting his hands on video films and producing illegal copies.
Phillips: It looks like it.

(They walk to their car.)

Maxwell: And then what? Was he using his contacts at the airport to export them?
Phillips: He must have been. He went to a hotel. Signed in under a false name*. And then he was visited by people —well, by people who were taking the cassettes and distributing them abroad.
Maxwell: Airline crew?
Phillips: They'd be right for the job, wouldn't they? They fly in and out of the country. They could take a few cassettes each time without any problems.
Maxwell: That brings us back to Alec Lee.

Phillips: Well, he's an airline pilot. Yes. And he was a friend of Gibbs.
Maxwell: And he lied to us about it.
Phillips: Hmm. That still doesn't give him a reason for murdering Gibbs.
Maxwell: Maybe there was an argument about money. If Lee wanted more money for carrying the cassettes, they could have argued about that.
Phillips: Don't forget Lee has an alibi. When Gibbs was murdered, Lee was having coffee with what's-his-name* —
Maxwell: Bernie Raistrick. *(Looking at her watch.)* Well, we can check on Raistrick. He's landing in an hour.
Phillips: Yes. But —
Maxwell: What?
Phillips: If Gibbs took his gun with him to the hotel, he must have been expecting trouble.
Maxwell: Unless he always carried it with him. I know his wife said he didn't, but then she claims* she doesn't know much about anything.
Phillips: So what happened? If he had his gun with him, how did he get shot?
Maxwell: Maybe there was a fight.
Phillips: If there'd been a fight, we'd have seen signs of it in the room.

(Mrs Taylor calls to them from the other side of the road.)

Mrs Taylor: Hello! Over here!
Phillips: Oh!
Maxwell: Her again!

(Maxwell and Phillips cross the road and join Mrs Taylor.)

Phillips: Good morning.
Mrs Taylor: You're from the police, aren't you?
Phillips: Yes, we are.
Mrs Taylor: And you're trying to find out about Matthew Gibbs.
Phillips: Why? Do you have something to tell us?
Mrs Taylor: Yes, I have. But first I've got something I'd like to show you. Come on. Come with me.

(She leads them into her garden.)

(En el jardin de Mrs Taylor)

(Mrs Taylor shows Phillips and Maxwell a small grave with a wooden sign marked 'Jack'.)

Mrs Taylor: There. If you want to know about Matthew Gibbs —
Phillips: What on earth?*
Mrs Taylor: That should tell you what you want to know about Mr Matthew Gibbs.

(En la oficina de producción)

(Conundrum ends. Billy takes the videocassette out of the machine, jogs on the spot, puts the videocassette back on to the shelf and jogs out of the office.)

(En el parque)

(Billy is jogging on the spot. He talks to camera.)

Billy: I've decided to change my life-style. From now on, I'm going to be fit and healthy. Did you know that if you exercise for half an hour every day in the open air, you'll never catch cold? *(He sneezes.)*

(En la oficina de producción)

(Sarah enters with a great deal of luggage and plastic bags and puts them down in a heap beside the photocopier. She then exits.)

(En la cafetería)

(Sarah attempts to make herself a cup of coffee but there is sugar in the jar marked 'coffee' and coffee in the jar marked 'sugar'.)

(En el parque)

(Billy is doing some warm-up exercises in the park.)

Billy: Good morning.
Guarda: Can you read, sir?
Billy: Oh yes, yes I can read. In fact I have just been reading a fantastic book by Kurt Vonnegut.
Guarda: Well, if you can read sir, why are you here?

(He points to a sign on the grass which reads 'please keep off the grass'.)

Billy: Well you see I'm trying to keep fit, training*, you know.
Guarda: Even so*, sir, you are not permitted* to walk on the grass.
Billy: I wasn't walking on it, I was running on it.
Guarda: Running, eh? Let's see now *(consulting his notebook)* running. Well, regulations don't say nothing* about running, but I'm sure running is a more serious offence than walking. However, on this occasion I shall be generous.
Billy: Oh, that's good.
Guarda: On condition you do not repeat the offence and provided you offer an apology*, I shall take no further action* in this matter.
Billy: I'm sorry.

Guarda: Good. I'm glad to hear it. Now, sir, whereas I am generous the first time an offence is committed, I am very, very tough* when it is repeated by the same person. In this instance*, yourself.

Billy: Yes. I see. I understand. I think. Still*, it's a bit unfair*, isn't it? I'm sure if you wanted to be fit you'd train on the grass as well.

Guarda: I must warn* you sir that if you continue to argue, I shall take immediate action against you.

Billy: Even so, it's not as if I've done the grass any harm*, is it? I mean*, so long as* you don't set fire to it, or something, there's no harm in walking on it, is there? Maybe the grass likes being walked on. Maybe it enjoys it. Ever thought of that?*.

Guarda: Well, I think it's time you got out of here, young man, and if you do not leave this park immediately, I shall call the police.

Billy: OK. OK. I'm going.

(He is about to leave.)

Billy: Oh. By the way*, give my regards* to your wife, will you? Tell her I think she's a very lucky lady.

(He jogs off. The park keeper glares at him.)

(EN LA CAFETERÍA)

(Sarah sits alone, as Mrs Belmont enters.)

Mrs Belmont: I'm afraid the canteen isn't open yet.

(She notices that Sarah is upset and walks over towards her.)

Sarah. Sarah, what's the matter? What's happened?

(EN LA OFICINA DE PRODUCCIÓN)

(Ted enters, looks surprised as he sees Sarah's suitcases lying on the floor and walks into viewing area where he sees Billy's clothes piled over the back of a chair. He hesitates, then sits down and takes out a videocassette from his briefcase.
Billy enters, sees Ted sitting in the viewing area. He creeps silently towards the chair and picks up his clothes while Ted is putting the videocassette into the machine. Ted is puzzled to see that the clothes have disappeared. He sits down to watch the documentary on town planning.)

TOWN PLANNING

Joe: This is Wimbledon town centre, one of the many small towns and villages that now form a part of London. The well-planned Victorian and Edwardian streets of Wimbledon are popular with people who want to live near central London, but who also enjoy greenery and open spaces. But, if the Council here has its way, this area will soon look very different.

(Joe looks at scale model of building proposals for Wimbledon.)

The town hall will remain*, but most of the buildings near it will be pulled down to make way for offices and new roads.

(Jose talks to Mr Tilley, a local councillor.)

Joe: Mr Tilley, if this scheme* goes ahead, will the town centre really be a better place?

Tilley: I think it will be. The proposals opposite the town hall, for example, whilst* they'll provide* new offices, they'll also provide for quite a large number of new shops in the area, and I think what we have to look at is that towns don't stand still*. They're always changing. What we're trying to look at in Wimbledon is proposals which will give Wimbledon a secure future. The way things are going at the moment, well, it hasn't really got very much of a future and we're concerned to ensure* that it does have.

Joe: How much support from the local residents do you have for your scheme?

Tilley: Well, obviously, there is opposition from local residents, and I understand and I appreciate that. There are provisions* in the way in which we plan in this country, for people to continue to have a say* in what happens, almost up until the day when the builder moves on the site*, so we have to take notice of* what's happening, and we have to plan accordingly*.

Joe: Mr Tilley, you said just now that without new development, Wimbledon doesn't have a future. Why do you say that?

Tilley: Well, the reason is, that for the last few years, Wimbledon has been losing a lot of its shopping trade to surrounding town centres which have been developing. Now, if nothing happens to try and encourage people to come and shop back in Wimbledon again, then the trade, which is existing in the town centre, will continue to decline, there won't be sufficient to support the existing shops which are there

at the moment and which people love, and so they will cease* to trade. They will pack up* and the shops will close and it's a vicious circle. It just keeps getting worse and worse, so something has to be done to try and put that right, and that's what the proposals are about.

(Joe talks to Mr Thwaites who represents the residents' association.)

Thwaites: I think most residents in Wimbledon, like residents anywhere, would like to see some improvements. It's the demolition, the large scale demolition that we're against. If we look at post war urban redevelopment, we've got a lot of reasons to be nervous.

Joe: So, Mr Thwaites, what steps can the people of Wimbledon take to stop their homes from being threatened?

Thwaites: I think that this whole question, if it is to remain a question, must be put before the people in the form of a referendum, or in the form of council elections*, to give the people of Wimbledon the opportunity to make up their minds quietly and without someone standing over their shoulder* to fill out* a form.

Joe: What exactly do you mean by a referendum, Mr Thwaites?

Thwaites: Well, a referendum is giving the whole of the electorate, that is all of the people in the area, an opportunity to vote on a single issue*.

(Joe interviews several local residents.)

Joe: Can you tell me what you think of the Council's plans to redevelop the centre of Wimbledon?

1.er Hombre: I'm very strongly against it, very.

2.o hombre: If you change the face of the buildings*, it will change the face of Wimbledon, I'll tell you, that's what I think of it. I mean we know that new developments are necessary but I don't think it's necessary for the centre of the town.

Mujer: I think it's a bad idea because I don't think Wimbledon really needs to be another town centre like Croydon or Kingston.

3.er hombre: You know, I suppose it's got its good points and its bad points.

4.o hombre: I think the same. I'm against it, I think.

Joe: All over Britain, similar battles are now being fought*. More and more people are now asking the same question. If we allow our old towns to be destroyed, what sort of society will we pass on to our children?

(En la cafetería)

(Sarah and Mrs Belmont are seated together.)

Sarah: If I hadn't left the frying pan* on the stove*, there wouldn't have been a fire.

Mrs Belmont: Yes, but at least you're not hurt* and that's the main thing. There was a fire in a house in our street two years ago and three people were killed. Just imagine what would have happened if you'd gone to bed and left the pan on the stove.

Sarah: Well I wouldn't have done that. I'm not that stupid, you know.

Mrs Belmont: No, no, of course not. It was a bit silly*, though, wasn't it?

Sarah: Yes, Mrs Belmont, it was very silly.

Mrs Belmont: How much damage is there?

Sarah: Well, the kitchen's almost totally destroyed, and the sitting room's quite badly damaged*.

Mrs Belmont: Well it's not as if the whole house was burnt down, is it? You've still got your bedrooms, after all.

Sarah: They're ruined too. With the water. The fire brigade filled the house with water. Everywhere.

Mrs Belmont: Yes. That was probably to put the fire out.

Sarah: If only I'd been more careful*. You see, the telephone rang while I was cooking. And do you know who it was? It was Ted.

Mrs Belmont: You see? It wasn't your fault at all. If Mr Stenhouse hadn't rung you, there wouldn't have been a fire. It's all his fault. I've never liked that man. Come on, I'll make you another cup of coffee.

ELECTRICITY

(Prodip is inside the National Control Centre talking to Tony Malins, the National Control Manager, and Robin Morland, Senior Control Engineer.)

Malins: The National Control Centre is responsible for the National Grid and the transmission of electricity to all consumers in a area bounded* by the south coast of England right up into the Scottish border, which includes the whole of Wales. Our prime function* is to produce electricity as cheaply as possible for our consumers, and to keep a reliable supply, so that there are no losses* at any time, 365 days a year.

Morland: We can't store electricity, so that we have to produce the electricity as the consumer demands it. This means that it might fluctuate very violently, as in after TV pick-ups*. A popular TV programme can make our load change —well, it has

just gone up the last week— by two and a half thousand megawatts, which is an awful lot megawatts, and we've got to be prepared to meet that* within a few minutes. If we see it coming ahead of us, that's easy to do. If we don't see it coming, then it can lead us into some trouble, for which we've got lots of automatic controls to get us out of trouble, such as gas turbines coming on automatically*. We have outside sources* that we can contract with, or barter* with for megawatts, and we have spare megawatts, of course, running all the time, from which to make the fluctuations, the demand, out.

Prodip: How do you know when and where the electricity will be needed?

Morland: The coal fields are all in the Midlands or North, the demand —a lot of it— is in the South, so we are transferring a lot of megawatts all the time from the North to the South. The lines, the overhead lines, which you see sitting quietly in the countryside, will only hold or carry so much, so many megawatts, and it's our job to see that they are not overloaded*.

The demand is really temperature based*, so that, if the temperature drops, the demand will go up. In fact, in this country, it's been the same figure for about 25 years—it's about 400 megawatts per degree, in change of temperature. Otherwise, the main factors are wind, particularly if it's cold wind, because people react to cold wind, as if the temperature's dropped when it hasn't, if you know what I mean, because it makes the fabric of the houses* feel colder if you have a cold wind against it.

(Tony Baker, a weather forecaster.)

Baker: The weather effects, which we take into account in our demand weather models* are, primarily temperature, air temperature, then wind speed and direction which combine with the temperature to provide what we call cooling power*, which affects the electricity demand in buildings, by virtue of the heat losses, with drafts* around windows and doors. This is particularly important in winter months when the air temperature's very cold and very often good, strong winds as well.

Malins: Bad weather can give us many problems, not least of all when there's blizzards* blowing across the country, causing our conductors* to wave* or bounce* or even clash* on occasions. These circuits will trip out* and when the things have settled down, they will then automatically switch themselves back in again.

Prodip: Apart from the weather, what other causes are there?

Morland: Well, the time of year, of course. The demand will alter for every week of the year from the middle of the winter or from now, which is the sort of maximum week, if it's very cold, down to the middle of the summer, and then the summer holidays.

Prodip: Are there any other periods that cause headaches?

Morland: Not really, no. It's only special conditions like Charles' and Di's wedding, which produce a daily load curve* when we have no idea what it's going to be beforehand*. We have to meet that demand or shut down plant* to make sure that we still meet the electricity at the minimum cost.

Prodip: Can you store the electricity you produce?

Morland: We make an effort to store by having Dinorwic, which is a water supported power station, storage station*, and to do that we pump or lift water at night up the mountain in Wales to the top and let it run down during the day. But otherwise we can't store it at all.

Malins: We're interested in estimating what the demand for electricity will be in a two-hour, four-hour, one day, one week and one year ahead. That sounds very difficult and, of course, it is very complex, because we can only be as good as the information which is supplied to us from the weather centre at Bracknell. We take this information and we assess* what the demand will be on a particular day.

Morland: The peak* of the day will be at half past five this evening when it gets dark. It will be a very high peak because it's very wintry* weather outside at the moment, and, tomorrow, if the same conditions apply, we shall probably get the peak of the year, because it's colder than normal and the weather's worse than normal. We've got blizzards in the Midlands and North and Scotland at the moment, even though it's only raining here, all of which produce a lot of load. After the evening peak, it just goes down all through the evening. We then have TV pick-ups on the popular programmes that end around nine o'clock at night, ten o'clock at night which may just give a slight jump in the demand curve. depending on the popularity, which we've got to work out ourselves beforehand, and then it just runs down until one o'clock in the morning when we have the off-peak storage heating* that comes on. Everybody tries to use cheap electricity if

they can. This will lift the load up again at that point for a little while* and then it will run down* to the minimun at about five, five thirty in the morning, and start coming up again for breakfast.

Malins: We're very proud of our record. We seldom get any shut downs or losses of consumer demand. Our biggest problem, of course, is adverse weather, but we would say that, most days, we meet consumer demand in full and we meet it very economically.

(EN LA OFICINA DE PRODUCCION)

(Corinne tries to operate the microcomputer without success. Billy enters.)

Billy: *(Learning on the monitor)* If you need help —

Corinne: If I needed help, Billy, I wouldn't ask you.

Billy: Why not? I know quite a lot about micros*. Now, do you have any questions?

Corinne: Yes. Have you seen my shoes? I can't find them anywhere.

Billy: I know where they are — on your feet.

Corinne: Not those. My spare* shoes. You know. The soft black ones.

(Sarah enters.)

Billy: Oh, sorry. No idea.

(He plays with the keys on the microcomputer.)

Now what happens if I press this button here?

Corinne: Oh. That's exactly what I was trying to make it do*. Thanks, Billy.

Billy: It's a pleasure.

(He exits.)

(In another part of the office, Prodip and Joe are talking.)

Prodip: I didn't have time for breakfast this morning.

Joe: You want my sympathy?* I never have any breakfast. Prodip, you eat too much. If you missed* a few more breakfasts, you'd be a healthier person.

Prodip: Perhaps. But food is a pleasure as well as a need, you know.

Joe: Oh, listen Prodip, if I hadn't gone on a diet five years ago, I'd be a dead man by now. Heart attack. Zap. Curtains*.

Prodip: Nonsense. You Americans think of nothing but your health. It's very unhealthy.

(Corinne enters.)

Corinne: *(Looking at the mess of papers on Joe's desk)* What a mess*, Joe. If people in this office learned how to use the computer properly, then we wouldn't have all these papers lying around.

Joe: Well what did you lose?

Corinne: A pair of shoes.

(She walks off.)

Joe: There's a computer that finds shoes?

(EN EL DESPACHO DE TED)

Ted: What do you mean, there wouldn't have been a fire if I hadn't phoned?

Sarah: You made me forget the frying pan. You're always calling me at home. It's very irritating. Whenever I'm about to have a bath*, you phone me.

Ted: Well, I wouldn't have phoned if it hadn't been urgent.

Sarah: Well what was it about?

Ted: I can't remember.

Sarah: Oh, great.

Ted: Look, Sarah. I'm sorry. I'll tell you what, I'll buy you lunch.

(The telephone rings in the outer office.)

Sarah: Where? A fish and chip shop?* That's cheap — it should suit* you.

Ted: No, somewhere nice*. I'll ask Prodip. He knows about restaurants.

(Corinne enters.)

Corinne: Phone call for you, Mr Stenhouse.

Ted: I'm busy, Corinne.

Corinne: Yes, but —

Ted: I said I'm busy. I don't care who it is*, I don't want to take a phone call at the moment. I happen to be dealing with a personal problem of one of my staff. And that's much more important than any business phone call. Is that clear?

Corinne: Yes. It's Mr Smith.

Ted: Oh. Right.

(Corinne exits. Ted picks up the telephone.)

Morning, Mr Smith. What can I do for you?

UNIT 8

The Italian project has been cancelled.

Usando la voz pasiva

En esta unidad:

Sarah está contenta: Va a ir a Italia. Corinne no lo está tanto: Está harta. Billy acompaña a Joe a un gimnasio.

Joe visita una escuela de idiomas. Prodip prepara un documental sobre la lluvia ácida y sus efectos sobre el medio ambiente.

Maxwell y Phillips continúan sus investigaciones sobre las actividades de Gibbs y sus amigos.

Aprenderá a usar la voz pasiva, a expresar propósitos y algunas formas nuevas de expresar opiniones y sentimientos.

Antes del programa

1 Follow Through

Lea atentamente este breve resumen del programa. Preste especial atención a las palabras señaladas (*).

Surprise, surprise! Ted took me out to lunch at Pierre's. I had to pay, of course! But I'm being sent* to Italy to prepare a series of programmes.

Never again! Joe took me to a health club* that he belongs to. I've never done so much exercise in my whole life! That must be why I ache all over*. I can hardly walk!

I'm really fed up! People treat me so badly in this office. First Prodip wanted me to do his typing for him. Then Mr Smith phoned up to say that Sarah's trip to Italy has been cancelled, so I tried to tell Mr Stenhouse, but he wouldn't listen*. Then, when I told him, he shouted at me and asked me why I didn't tell him before. Then he lost his temper* and said that the whole office was badly organised!

I. Aclaraciones sobre el vocabulario

I'm being sent me envían
health club gimnasio *(lit.* club de salud)
I ache all over me duele todo el cuerpo
He wouldn't listen. No quiso escuchar.
he lost his temper se enfadó, perdió el humor
mind you ¡vaya! *(o expresiones semejantes)*
snack tentempié, comida ligera
exploited explotado *(un negocio, una persona. No confundir con* **burst** = *explotar, reventar.)*
goodness bondad
could be to your advantage podía beneficiarte.
I've been told that me han dicho que
(shop) window escaparate
smashed destrozada
sense of priority sentido de la prioridad
labels etiquetas
I've always meant to change them siempre he querido cambiarlas
never got round to it nunca me he puesto a hacerlo **(to get round to something** = ponerse a (hacer) algo)
Can you use...? ¿Le importa que le de...? *(coloquial)*
bunch montón *(coloquial)*
subway metro *(inglés americano)*
as long as it's money mientras sea dinero
I've given that up. He dejado eso. Ya no hago eso.
nearly casi
What it's like. Cómo es.
I'll lend you some gear. Te prestaré el equipo *(en este caso, ropa de gimnasia).*
I'm writing it down. Lo estoy anotando.
I'll make sure he's told. Me aseguraré de que se lo dicen.
script guión
iron planchar *(vbo.)*, plancha *(sust.)*
come round venir (a casa)
add añadir *(también* sumar)
clear away retirar
there were letters to be typed había cartas que escribir (pasar a máquina)
chest muscles músculos del tórax
that feels better está mejor *(coloquial)*
hold back retraer, limitar
you wouldn't listen no quería escuchar, no quiso escuchar
defeat derrotar
anyhow de todas formas
efficient eficaz
developments cambios, acontecimientos *(lo hemos visto también como* «construcción, proyecto de obra»)

D▣ 2 Learning languages

Lea el siguiente resumen del documental preparado por Joe sobre la enseñanza de idiomas, antes de ver el programa. Incluimos aclaraciones sobre el vocabulario que más dificultades pudiera causarle. Resuelva también los ejercicios que le proponemos.

How do you learn English? Or French, Russian, German or any other language? Most people go to classes regulary, and study at home with a book. But the problem for adult learners* is that they are busy people who find it hard to come to classes at a fixed time*. They miss a few classes and then decide that they have fallen too far behind* the other students. Eventually they drop out* of the class altogether.

The Polytechnic of the South Bank* in London had this problem, but has now found a solution. There are no pre-arranged* classes. The students come when they have time. This is ideal for businessmen, or anyone who has a busy timetable.

There are various resources* available which the students can use alone or in a small group. There is a language laboratory; there are microcomputers with games and other programmes designed for language learning; there are videocassettes which teach students about the life and language of a country; and there are individual tutorials*. A tutorial gives students a chance to talk to a teacher on a one-to-one basis*. Danielle, a French woman studying English, says: 'For me the most important thing is a tutorial, because I can explain everything I don't understand to the teacher and he can correct my pronunciation.'

At present there are few colleges which offer students the chance to study in this way, but the system is so popular that in future there may be many colleges which will try it.

I. Comprensión

Responda las siguientes preguntas.

A Which of the following are not available in the Polytechnic?
1) videocassettes
2) large classes which meet regularly
3) microcomputers

B The system at the Polytechnic is
1) only available for students of French.
2) ideal for busy professional people.
3) only available to small groups.

C The students at the Polytechnic
1) can come whenever they are free.
2) can only come at fixed times.
3) have to come once a month.

II. Complete las frases

Rellene los espacios en blanco con una de las cuatro palabras que se ofrecen. Los verbos tendrá que escribirlos en el tiempo adecuado.

fall behind, drop out, resources, tutorials

A The college doesn't have enough ..... for alls its students.
B ..... are held every day between 10.00 am and 4.00 pm.
C I didn't like the course so I decided to .....
D She didn't work very hard, so she ..... the other students.

III. Aclaraciones sobre el vocabulario

learners estudiantes
who find it hard to come to classes at a fixed time que encuentran difícil ir a clases a hora fija
they have fallen too far behind se han quedado demasiado atrás
drop out of abandonar
bank orilla, ribera
pre-arranged organizadas previamente
resources recursos
tutorials clases *(generalmente individuales o en grupos pequeños)*
on a one-to-one basis en una relación uno a uno, sobre una base de uno a uno
at a moment's notice en cualquier momento, sin avisar previamente
what drives into your mind lo que te fija (en la mente), lo que te hace aprender
various diversos
the one particular advantage la principal ventaja
kids chicos, muchachos. *En este caso*, hijos *(col.)*
hand computers microordenadores
It's absolutely compulsive. Es totalmente imposible dejarlo. No se puede evitar.
leisure ocio
best man padrino de boda
propose declararse
on the spot allí mismo
intent on con el propósito de
in the event sobre la marcha
it's transpired that nos hemos dado cuenta de que; se ha visto que
proficient diestra, aventajada
She suffers from undue modesty. Tiene excesiva modestia. (**undue** = indebido **suffer from** = sufrir de, padecer)

D● 3 Acid Rain

Lea el siguiente documental preparado por Prodip sobre la lluvia ácida, consulte el vocabulario y responda las preguntas antes de ver el programa.

What have a forest* in the Federal Republic of Germany, a lake in Sweden and the Great Lakes on the borders* of Canada and the United States got in common?

Answer: They are all threatened by acid rain. All over Europe, and in North America, there are lakes and forests which are dead or dying and the cause is thought to be acid rain. What is acid rain? Mr Justin Cook, a scientist, explains: 'All fossil fuels*, that is oil*, coal and gas, contain sulphur*. When these are burnt, for example, in motor vehicles, they form sulphuric acid. This goes up into the air, and soon it falls back to earth, into lakes and onto trees* in forests.' As a result, lakes become acidic, fish disappear and trees are killed. The pollution is carried great distances by the wind, so sulphuric acid produced in Britain can travel as far as Scandinavia.

Is there anything which can be done about acid rain? Mr Cook says: 'The main source of acid rain is electric power stations. Some countries have passed laws* requiring power stations to install filters that prevent* the acid getting out into the air. If the petrol used in motor vehicles were leadfree*, then it would be possible to filter exhaust fumes* which are a major cause of pollution. But these filter mechanisms cannot work unless the lead is removed.'

So, it is possible to do something about acid rain. But unless the problem is faced* very soon, it may be too late.

I. Definiciones

Elija la respuesta correcta:

A Lead-free petrol is
1) petrol without lead in it.
2) very low quality petrol.
3) very high quality petrol.

B Exhaust fumes are
1) smoke which comes from engines.
2) gases given off by motor vehicles.
3) gases from power stations.

C Fossil fuels are
1) fuels made from recycled rubbish.
2) artificial fuels.
3) fuels made from things which once were alive.

II. Comprensión

Responda a las preguntas siguientes:

A Name three fossil fuels.

B What do these fuels produce when burnt?

C What can stop acid from power stations getting out into the air?

III. Aclaraciones sobre el vocabulario

forest bosque
borders fronteras
fuels combustibles
oil petróleo
sulphur azufre
falls...onto trees cae sobre los árboles
have passed laws han aprobado leyes
prevent evitar
lead-free sin plomo
exhaust fumes escape, gases del escape
to face enfrentarse con algo
some thirty per cent el treinta por ciento, aproximadamente
are no longer capable of ya no pueden, ya no son capaces de
the cause is thought to be la causa se cree que es
rust oxidarse
masonry materiales de construcción
unknown desconocido
the 1960's los años 60
areas of former forest zonas anteriormente cubiertas de bosques **(former** = antes, que ya no es o está)
consists of está formada por, consta de **(consist in** = consistir en —*seguido de* **-ing—)**
require that the chimneys be built taller exigir que las chimeneas se construyan más altas (note el uso de **be-**subjuntivo)
improve mejorar
further afield más lejos
if nothing gets done = if nothing is done si no se hace nada
too badly affected to be saved demasiado afectados para poder salvarlos
ecological balance equilibrio ecológico

Ejercicios de comprensión sobre los documentales

1 Learning languages

En el reportaje de Joe, éste habla con un estudiante de ruso. Escuche en su audiocassette (o lea en el guión del documental) las razones que le han llevado a ello y, a la vista de ellas, decida si las siguientes frases son verdaderas o falsas.

	TRUE	FALSE
The speaker wanted to learn Russian		
A because he was going to his friend's wedding in Russia.		
B because he was going to marry Dina.		
C because he had always been interested in Russia.		

Which languages are Dina and the speaker studying?

	English	Russian	French
Dina			
The speaker			

2 Acid rain

Escuche las siguientes frases tomadas del documental sobre la lluvia ácida. Hemos suprimido una preposición en cada una de ellas. Repita en las pausas la frase completa, con su preposición correcta.

Ejemplo: These three areas have one thing ..... common.
Respuesta: *These three areas have one thing in common.*

A These three areas have one thing ..... common.
B More than four thousand of Sweden's lakes are no longer capable ..... supporting fish.
C There are large areas of former forests in Czechoslovakia which consist ..... dead trees.
D Lead in our petrol prevents the filter mechanisms ..... working.
E Our forests and lakes are more than just places ..... relaxation and leisure.

Conundrum

En el octavo episodio de Conundrum, Maxwell y Phillips hablan con la Sra. Taylor que, al parecer, sabe bastante sobre la vida del difunto Sr. Gibbs. También hablan de nuevo con la viuda de éste y, por casualidad, se confirman algunas de las sospechas que tenían sobre el Sr. Hutchinson.

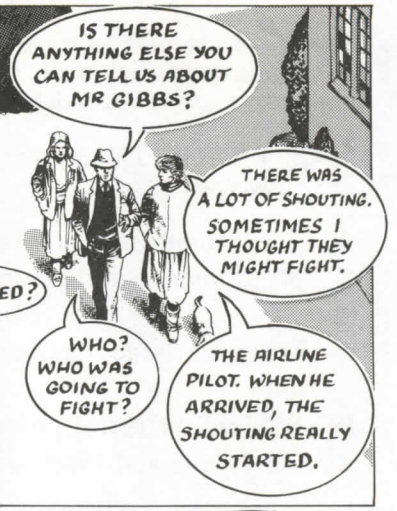
Estudie con atención el resumen ilustrado que le ofrecemos en la página siguiente. Le damos también el vocabulario que suponemos le resultará más difícil de entender.

I. Aclaraciones sobre el vocabulario

spaniel perro de aguas
What has this got to do with...? ¿Qué tiene esto que ver con...?
speak ill of the dead hablar mal de los muertos
occasionally de vez en cuando
slight damage pequeños daños, ligeros daños
all the shouting todos los gritos
so as not to hear para no oír
they all look much the same todos parecen iguales (casi iguales)
let's see if veamos si...
in the meantime entretanto
suspect me sospechar de mí
sooner or later antes o después
the only way out la única solución, la única salida
the young lady I shared a taxi with la señorita con la que compartí el taxi
as it happens de hecho, ocurre que...
we'll be sure to ask her con seguridad le preguntaremos
check on comprobar, verificar

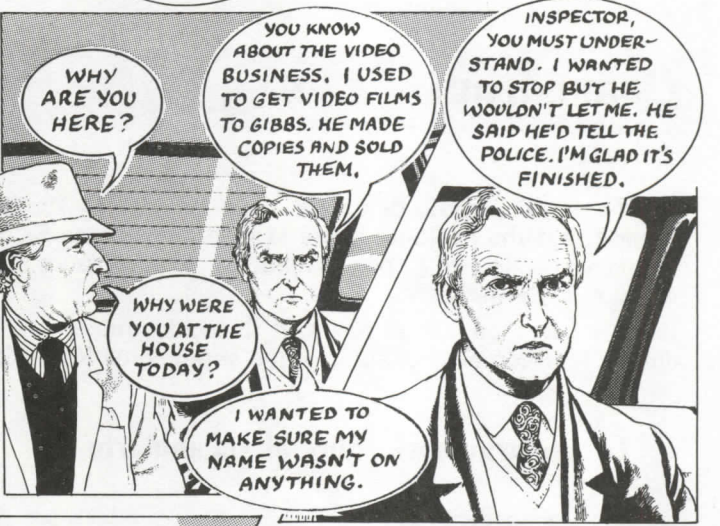
CONUNDRUM 8

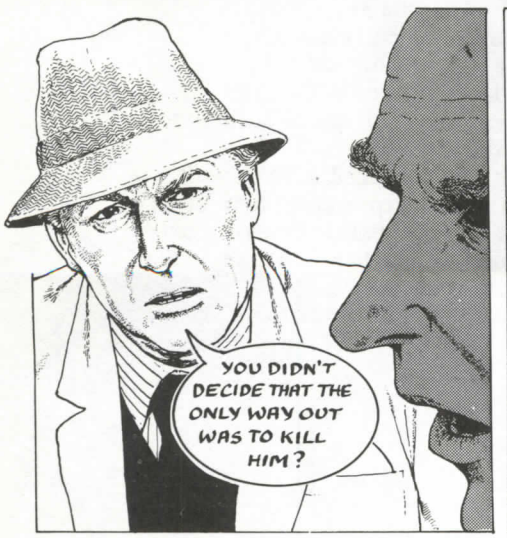
Maxwell and Phillips know that Gibbs was recording video films illegally. Gibbs' neighbour, Mrs Taylor, has shown them something sinister in her garden . . .



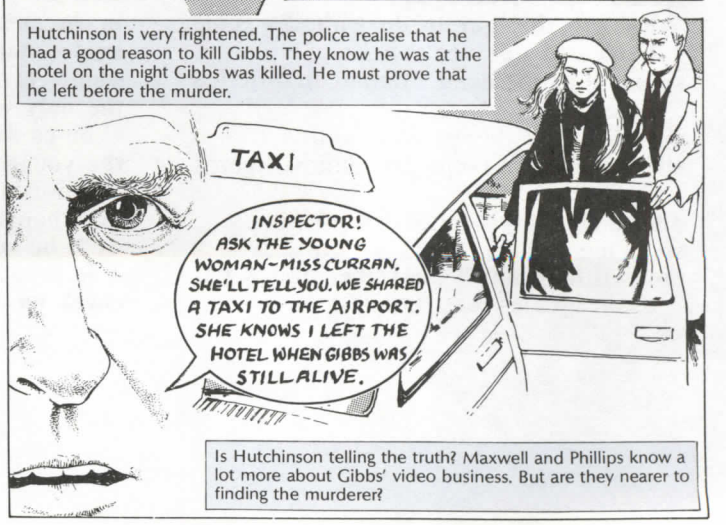
Phillips and Maxwell go to ask Mrs Gibbs about the pilot. But when they get to the house, they are surprised to see Mr Hutchinson walking down the path.

They take Hutchinson to the car . . .





Hutchinson is very frightened. The police realise that he had a good reason to kill Gibbs. They know he was at the hotel on the night Gibbs was killed. He must prove that he left before the murder.



Is Hutchinson telling the truth? Maxwell and Phillips know a lot more about Gibbs' video business. But are they nearer to finding the murderer?

Durante el programa

Lea atentamente las frases que se le ofrecen a continuación y decida, la primera vez que vea el programa, si son verdaderas o falsas.

		TRUE	FALSE
A	A woman thought that Billy was a famous film star.		
B	Joe hasn't got any change to give Mrs Belmont.		
C	Billy goes jogging.		
D	Prodip thinks he can cook rather well.		
E	Ted has forgotten to put money into the parking meter.		

Después del programa : Explicaciones

1 La voz pasiva *The Italian project has been cancelled*

El principal valor de la pasiva consiste en permitir que uno de los elementos de la frase, que no es el sujeto gramatical de la misma, pase a serlo, cobrando con ello un énfasis especial.

A stone hit me when I was walking down the street.

En esta frase, *a stone* es el sujeto; *me*, el objeto directo. Podemos construirla también:

I was hit by a stone when I was walking down the street.

I es ahora el sujeto de la nueva frase (en voz pasiva). El significado de ambas es idéntico pero en la segunda el énfasis sobre *I* es mucho mayor que en la primera. El agente, como habrá notado, se introduce con *by*. Vea los siguientes ejemplos tomados de Follow Through:

Ted: *I've never been much impressed by this place.*
(En activa: *This place has never impressed me very much.)*
Billy: *I was stopped in the street by a woman.*
(En activa: *A woman stopped me in the street.)*

Observe ahora la siguiente frase:

Someone's cleaning my suit.

Está claro que no importa quién nos esté limpiando el traje, a quien con toda probabilidad no conocemos siquiera, sino el mismo traje (objeto directo). Para dar a la frase el énfasis más adecuado, utilizaremos normalmente la pasiva, en esta ocasión sin *by:*

My suit is being cleaned.

Más ejemplos del programa:

Pierre: *My watch is being repaired.*
Corinne: *The Italian project has been cancelled.*

Cuando el complemento indirecto es de persona y el directo no lo es, puede utilizarse aquél como sujeto de la nueva frase en pasiva:

They were given their meal. = Les dieron de comer.
We were given a new television for Christmas. = Nos regalaron un televisor nuevo en Navidad.

1.1 Ejercicio: Escriba frases

Use la pasiva en las frases siguientes para cambiar el énfasis de las mismas.

A Someone has closed the window.
B A lion killed him.
C Mary won the first prize.
D Somebody's broken my tape recorder!
E A loud noise woke me up.
F A train is transporting the parcels.
G Is your father meeting you?
No, nobody's meeting me.

Ahora escuche las respuestas en la cassette y repita en las pausas.

2 Cómo expresar propósito *You're going to Italy to prepare a series.*

Ted: Sarah, you're going to be sent to Italy to prepare a series of programmes.
Ted: I'd like to add a little note at the end, to tell him I've asked Sarah to go to Italy.
Health club instructor: You've got to feel worse in order to feel better.

El infinitivo con *to* se utiliza para expresar propósito. Si queremos ser más formales utilizaremos *in order to*.

ACCION		PROPOSITO DE LA ACCION
I went to London	*to* / *in order to*	see my aunt.

Otros ejemplos:

She's gone home to watch television.
He goes to a health club in order to lose weight.

2.1. Ejercicio: Escriba frases

Escriba de nuevo las frases siguientes utilizando *to* o *in order to* para expresar propósito.

A He's going to the cinema *(so that)* he can see that new film.
B I'm getting up early tomorrow *(because)* I want to go fishing.
C He had a party *(so that)* he could celebrate his birthday.
D He needed some money, *(so)* he went to the bank.

3 Cómo expresar opiniones y sentimientos

Bill: *She was definitely impressed by me.*
Ted: *It was fascinating..*

En este episodio de *Follow Through* hemos visto algunos ejemplos de adjetivos utilizados para describir el efecto que algunas personas o cosas tienen sobre otros. Le ofrecemos a continuación algunos ejemplos. Escúchelos en la cassette y repita en las pausas.

That play was amusing.	I was amused (by that play).
This book is fascinating.	I'm fascinated (by this book).
This building's impressive.	I'm impressed (by this building).
He's very boring.	I'm very bored (by him).
She's an amazing person.	I'm amazed (by her).

4 Otras expresiones y construcciones de interés

1. **subway (inglés americano) = underground (inglés británico)** = metro

   En Londres el metro se conoce como «*the tube*».

2. **who find it hard to come to classes** = que encuentran difícil venir a las clases

   Observe el uso de *it* en estas expresiones. Otros ejemplos:

   I find it very difficult to understand what he says.
   We found it very amusing to see them all in the swimming pool.

3. **the cause is thought to be** = se cree que la causa es

   Otras expresiones similares:

   The reason is considered to be that... = se considera que la razón es que...
   We are all meant to be going to the party. = Todos nosotros tenemos que ir a la fiesta; se pretende que todos vayamos a la fiesta.
   She is supposed to know them all. = Se supone que ella los conoce a todos.

4. **the roots themselves** = las mismas raíces

   Otros ejemplos de este uso de los reflexivos:

   We shall do it ourselves. = Nosotros mismos lo haremos.
   the audience themselves = el mismo público, el público mismo

5. **I'll make sure he's told.** = Me aseguraré de que se le dice.

   make sure = asegurarse de algo
   Please make sure that it is the right number. = Asegúrese, por favor, de que ése es el número correcto.

6. **There were letters to be typed.** = Había cartas que escribir a máquina.

   There was/were... to be + participio (infinitivo en pasivo)
   Otros ejemplos:

   There are five postcards to be sent.
   There was a report to be finished.

7. **you wouldn't listen** = no querías escuchar

   Otros ejemplos de este uso de *would:*

   I tried to give him some money, but he wouldn't take it. = Intenté darle algún dinero pero no quiso aceptarlo.
   He wouldn't listen to me. = No me quería (quiso) escuchar.
   I asked them twice but they wouldn't answer. = Les pregunté dos veces pero no querían (quisieron) contestar.

8. **the young lady I shared a taxi with** = la señorita con la que compartí un taxi

   The young lady with whom I shared a taxi.

   Observe que, al suprimir el relativo, se mantiene la preposición, pero situándola al final de la frase:

   the material these clothes are made of = *the material of which these clothes are made* = la tela de la que está hecha esta ropa
   the gentleman we have been waiting for
   the picture you were looking at

Resumen del contenido

En esta unidad ha aprendido:

1. A utilizar la voz pasiva para cambiar el énfasis de una frase:

   I was hit by a stone. En vez de: *A stone hit me.*
   Sarah's trip was cancelled. En vez de: *Someone cancelled Sarah's trip.*

2. Como expresar el propósito de una acción usando *to* o *in order to...*

   I went to the shop to buy some tea.
   He went upstairs in order to pack his bags.

3. Cómo expresar opiniones o sentimientos con expresiones como:

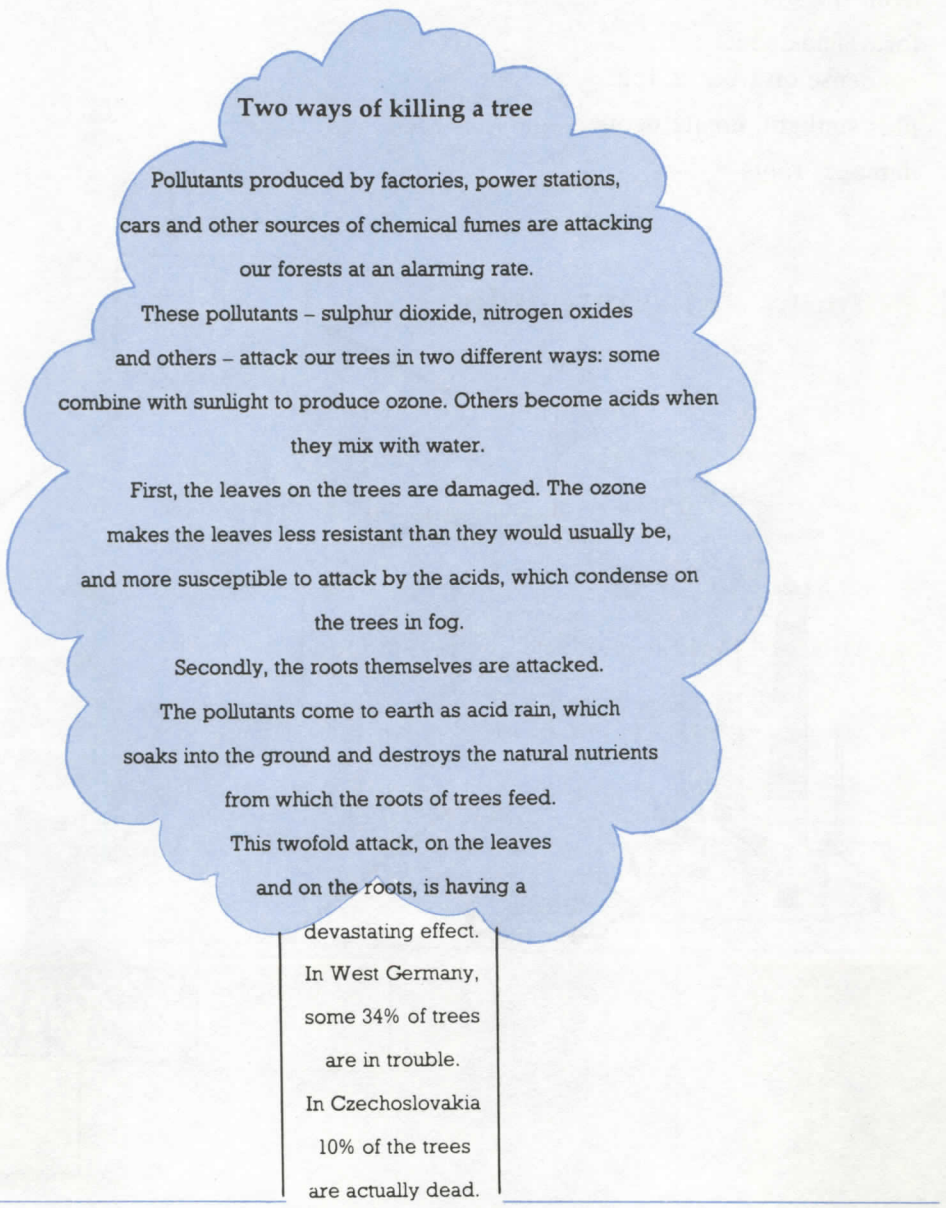
   I was very bored/amused/impressed by his speech.
   His speech was very boring/amusing/impressive.

4. *Subway* = inglés americano *Underground* = inglés británico

Actividades complementarias

Acid rain

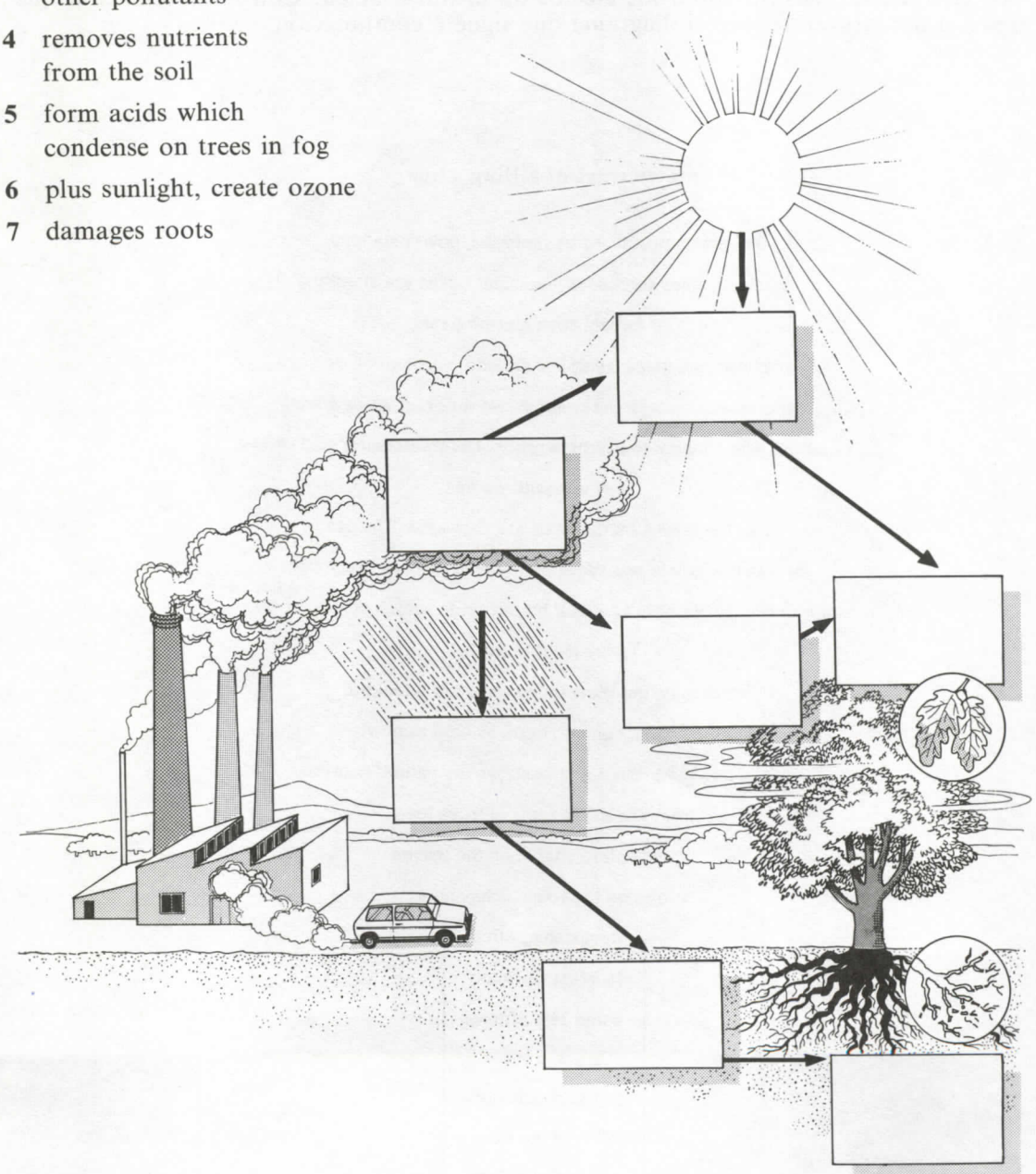
Lea el siguiente párrafo sobre los efectos de la lluvia ácida. Con la información que obtenga del mismo, rellene el diagrama que sigue a continuación.



pollutants agentes contaminantes
fog niebla
roots themselves las raíces mismas
soak empapar, calar
nutrients agentes nutritivos
twofold doble

Now label the diagram.

1 forms acid rain
2 damages leaves
3 sulphur dioxide, nitrogen oxides and other pollutants
4 removes nutrients from the soil
5 form acids which condense on trees in fog
6 plus sunlight, create ozone
7 damages roots



Guiones completos del programa

FOLLOW THROUGH

(EN EL RESTAURANTE)

(Sarah and Ted are seated in the restaurant.)

Sarah: Well, this is a historic occasion.
Ted: Is it? Why?
Sarah: Because it's the first time I've been invited out to lunch by my boss. Mind you* *(holding up a small basket containing croissants)*, it *looks* more like breakfast.
Ted: Yes, well think of it as a snack* lunch. *(Pierre fusses around their table putting down a vase.)* I've never been very impressed by this place, to tell you the truth. I don't know what Prodip sees in it. *(Pierre snatches the vase of roses and exits.)*
Sarah: Food?
Ted: Yes, probably. Terribly expensive place, though. In most restaurants you're simply exploited*, you know. Anyway, I had a very good idea the other day.
Sarah: Ah-ha. And I thought you'd invited me here out of the goodness* of your heart.
Ted: But this could be to your advantage*, Sarah.
Sarah: Oh yes?
Ted: You see, I've been told that* you're very fond of Italy.
Sarah: As a matter of fact I adore Italy, yes but I don't see —
Ted: And you speak Italian, don't you?
Sarah: Yes.
Ted: Well, Sarah, you're going to be sent to Italy. To prepare a series of programmes. It's all been arranged with Smith.
Sarah: *(Amazed)* Ted!

(EN LA OFICINA DE PRODUCCION)

(Billy is in the viewing area. He puts a videocassette into the machine and turns to camera.)

Billy: An amazing thing happened to me this morning. I was stopped on the street by a woman I'd never seen before. Wait a moment, she said, wait a moment, aren't you James Marlborough, the film star? Well, I didn't want to tell a lie... but I did. I said yes. Well, I mean otherwise she'd have been disappointed, wouldn't she? And I hate to disappoint a woman. She was definitely impressed by me. Well, who wouldn't be?

(He starts to play a videocassette of Conundrum.)

Excuse me.

(He picks up an apple, polishes it, bites into it and watches Episode Eight of Conundrum.)

CONUNDRUM: EPISODE EIGHT

(EN EL JARDIN DE MRS TAYLOR)

(Mrs Taylor shows Phillips and Maxwell the grave of her dog.)

Phillips: Mrs Taylor, who or what is there?
Mrs Taylor: A spaniel*, he was. The nicest dog in the world.
Phillips: What has this got to do with* Matthew Gibbs, Mrs Taylor?
Mrs Taylor: What has it got to do with him?
Phillips: Yes. Why are you telling us this?
Mrs Taylor: Because Matthew Gibbs shot him. I know one shouldn't speak ill of the dead*, but that's the truth.
Phillips: What happened exactly?
Mrs Taylor: Jack may have occasionally* got into his garden. He might have once done some slight damage* to his car. But that was no reason for killing, was it?
Phillips: Is there anything else you can tell us about Matthew Gibbs?
Mrs Taylor: If I'd listened to all the shouting* that went on, I could tell you a lot more. I used to go into the house and close the windows so as not to hear*.
Phillips: Really?
Mrs Taylor: Sometimes I thought they might be going to fight.
Phillips: Who, Mrs Taylor? Who was Matthew Gibbs shouting at?
Mrs Taylor: Well, everybody. He even shouted at me.
Phillips: Yes, but you said you thought they were going to fight. Who?
Mrs Taylor: Oh, that was the airline pilot. When he arrived, the shouting really started.

(FUERA DE CASA DE GIBBS)

(A car draws up. Maurice Hutchinson gets out and goes towards Gibbs' house.)

(En el jardin de Mrs Taylor)

Phillips: How did you know he was an airline pilot?
Mrs Taylor: Because of his uniform, of course.
Phillips: What did he look like?
Mrs Taylor: Very smart. But they all look the same*, don't they?
Phillips: Thank you very much, madam. I think we'll have a word with Mrs Gibbs while we're here. Let's see if* she can remember this airline pilot.

(Fuera de casa de Gibbs)

(As Phillips and Maxwell go towards the front door, they meet Hutchinson leaving the house.)

Phillips: Hello, Mr Hutchinson.
Hutchinson: I just came here to, um —
Phillips: Yes?
Hutchinson: Oh no! This is terrible! I'll — um — I'll tell you everything.
Phillips: *(To Maxwell)* show Mr Hutchinson to the car, would you, Constable?
Maxwell: Yes, sir *(Leading Hutchinson towards the car)*. Come along.

(Phillips talks to Mrs Gibbs, who is standing at the front door.)

Phillips: Well, Mrs Gibbs.
Mrs Gibbs: Yes?
Phillips: We'll be coming back to have another word with you, Mrs Gibbs. In the meantime*, please don't go away from home, will you?
Mrs Gibbs: Of course not, Inspector.

(Phillips leaves her to join Maxwell and Hutchinson by the car.)

Maxwell: Yesterday you told us you'd never met Matthew Gibbs, apart from exchanging a few words at the hotel. And here you are today at his house.
Phillips: Get in, please, Mr Hutchinson.

(Dentro del coche)

(Maxwell drives the car to the airport, with Phillips and Hutchinson in the back.)

Phillips: Well, why *are* you here, Mr Hutchinson?
Hutchinson: You've been to the house. So you know about the video business.
Phillips: We've looked in the garage. Yes.
Hutchinson: So you know all about it.
Phillips: If you say so. But tell me, what was your part in this business? Did you buy videocassettes from Matthew Gibbs and then sell them abroad?
Hutchinson: No. I never did that.
Phillips: So what did you do?
Hutchinson: I arranged for video films to go to Gibbs. Then he made copies and sold them. But I never went to the house myself. Well, only a few times.
Phillips: So why did you go there today?
Hutchinson: I wanted to make sure that you didn't find out that I was involved with Matthew Gibbs. I was going to take away anything that could make you suspect me*. Anything with my name on it, or —
Phillips: We didn't find your name on anything, Mr Hutchinson. Oh, don't worry. We'd have found it sooner or later* if it was there.
Hutchinson: You must understand, Inspector, that I wanted to stop all this, but —
Phillips: But what?
Hutchinson: Well, he wouldn't let me stop. He threatened me. He said he would tell the police.
Phillips: I see.
Hutchinson: I'm glad it's finished.
Phillips: You didn't decide that the only way out* was to kill him?
Hutchinson: No! No! I had nothing to do with that. No!
Maxwell: You were at the hotel the night he was killed, weren't you?
Hutchinson: Oh yes, but — but I left before. When I left, he was still alive.
Phillips: How do *we* know that?
Hutchinson: Ask the young lady. The young lady I shared a taxi with*. She'll tell you.
Phillips: Which young lady? What's her name?
Hutchinson: Miss — Oh *(Flashback: Hutchinson and Ms Curran taking a taxi from the hotel)* Yes. Miss Curran. That's it! We shared a taxi to the airport.
Phillips: Well, we want to talk to Miss Curran anyway, as it happens*. *(End of flashback)* So we'll be sure to ask her*, don't worry, and we'll check on* the taxi as well.
Hutchinson: Well, Miss Curran will tell you. I'm sure she will.

(They arrive at the airport.)

(En el aparcamiento del aeropuerto)

(Maxwell, Phillips and Hutchinson arrive and get out of the car.)

Phillips: Other people will want to talk to you about the video business. Right now I need to find out who killed Matthew Gibbs. So, if you help me, I might be able to help you.
Hutchinson: I don't know anything about that. I really don't, Inspector.

Phillips: Who were his contacts? Who did he pass the videocassettes to?
Hutchinson: Airline crew. They were all airline people.
Phillips: Who?
Hutchinson: Well, he never told me any names. Never.
Phillips: Did he ever talk about having any trouble with anyone?
Hutchinson: Trouble? No. Matthew Gibbs didn't put up with trouble from anyone. He wasn't that sort of person.

(EN EL RESTAURANTE)

(Pierre is talking to Ted and Sarah.)

Pierre: You see, the whole window* had been smashed*. Well, of course, the police were called, but when they arrived they just wanted a free meal. I tell you, I was shocked. I told them, I said to the inspector, Inspector, I said, my restaurant has been broken into, and all you can think about is food. Have you no sense of priority?* Oh, yes, he said, that's why we want a meal. All right, so they were given their meal, but did that help to find the criminals? No, it did not.
Ted: Um, Pierre, what time is it?
Pierre: I don't know, Monsieur, my watch is being repaired. Now, can you imagine what happened next? Three weeks after, a new window was installed, it was broken again. What a life, huh?
Ted: Terrible. Can we have the bill, please?
Pierre: Huh?
Ted: The bill.
Pierre: Oh yes, yes, yes, of course... I'm sorry.

(He hands Ted the bill.)

Ted: Thanks. I'm afraid we have to go.
Pierre: Yes, yes, yes. I'm sorry.
Ted: *(As Pierre exits)* No... it was... fascinating.

(Ted passes the bill to Sarah and leaves. Sarah picks up the bill, shocked.)

LEARNING LANGUAGES

(Joe visits the Polytechnic of the South Bank in London and talks to Ron Overy, a lecturer there.)

Overy: We teach English for overseas students. We also offer French, German, Spanish, Italian, Russian, and we offer basic courses in Japanese and Arabic.
Joe: What would you say is the main advantage to the system that you use for the teaching of a foreign language?
Overy: Well, the system is very unusual here. It's unusual because it's extremely flexible. There are no pre-arranged time-tabled classes. People can just come along at a moment's notice*. This, of course, means that the system is ideal for businessmen, professional people, in fact anyone who has a busy timetable.

(EN EL CENTRO DE RECURSOS DE LA POLITECNICA)

Joe: So, how does this computer help you learn to speak a language?
Hombre: Well, this game is designed in various stages so that you can play it at various speeds. I play it at the slowest one you see, and there's a constant repetition in the words that are used, the animals, the various actions you can take and this constant repetition is really what drives into your mind*, I hope for all time, the various* words that are used in the package.
Joe: What would you say is the one particular advantage* that working on a computer gives you, in terms of learning a language?
Hombre: The big point is it's an interest. There's a sort of tendency, I think, we all have to play games. It tends to make you want to come back, you see. I know my own kids* at home, they play this type of game, these electronic hand computers*, and it's absolutely compulsive*.

(Joe talks to people who are studying at the Polytechnic of the South Bank.)

Danielle: For me, the most important is the tutorial with a teacher because I can explain everything I can't understand to the teacher and he can correct me for the pronunciation, etc.

(Overy talks to Danielle, one of his students.)

Overy: Now, what are you going to do about this? What are your plans? Are you going to inform the police?
Danielle: Yes, it was the first thing —
Overy: You've done that already, have you?
Danielle: Ah yes, immediately.
Overy: And were they able to help you, Danielle?
Danielle: Yes, they were very nice, and they understood very well that I did not understand a lot of things because I was very upset.
Overy: Of course.
Danielle: And they were very — '*patient*'?
Overy: And they were very patient with you?
Danielle: Patient, yes.

(Joe visits another lecturer and more students at the Polytechnic.)

Profesor: On this videocassette, you see Russian people at their leisure. participating in leisure activities, sporting activities which is very useful for students of Russian language.

Marido de Dina: I was invited to Leningrad in 1980, to be best man* at the wedding of a friend —he was marrying a Russian girl— and at the wedding I met Dina, proposed on the spot*, and then came back to this country intent on* studying her language. Of course in the event*, it's transpired that* it's much more useful for her to know English, in which she's already rather proficient*, than it is for me to know Russian, but I've nevertheless continued with my studies. I came to this, to the Polytechnic of the South Bank, where I'd long been studying French, and tried to combine the two languages.

Joe: *(To Danielle)* What made you decide that English was the language that you wanted to learn?

Danielle: Because I need it, because I live here and my husband works here in London, so I need to speak the language of the country where I live.

Joe: Dina, how is your English?

Dina: Well, my English is very poor.

Marido de Dina: *(Interrupting)* Oh, no. She suffers from undue modesty!*

Dina: Very poor and I suffer very much, and it isn't — I have a big desire to study English, and I like English, especially because I like, I accept English like music: it sounds for me like music, and I like very much English.

Joe: It's been said sometimes that the English are a bit lazy about learning foreign languages. Do you agree with that?

Overy: The problem, of course, is that English is a universal language. It is an international language. It is a language that they speak all over the world, so it's not so much that the English man can be lazy, it's just that he feels that it probably isn't necessary.

(EN LA CAFETERIA)

(Joe is at the counter. Mrs Belmont is about to spoon sugar from a tin into a cup.)

Joe: Mrs Belmont, can I ask you something? Why's the sugar kept in the coffee can and the coffee kept in the sugar can?

Mrs Belmont: Oh, that's because the labels* are wrong.

Joe: Oh. Right.

Mrs Belmont: I've always meant to change them* but never got round to it*.

Joe: *(Taking some coins from his pocket)* Can you use* some coins, Mrs Belmont? I was given a whole bunch* of small change at the subway* station this morning.

Mrs Belmont: Subway?

Joe: Yes. Subway. Underground. Tube.

Mrs Belmont: Oh, well, as long as it's money*, I don't mind.

(Billy enters.)

Joe: Hi, Billy. Been training today yet?

Billy: What? Oh, no. I've given that up*. I was nearly* arrested in the park last week.

Joe: Maybe you ought to join a health club.

Billy: No, health clubs are for fat old business executives.

(All three laugh.)

Joe: I go to a health club.

Billy: *(Embarrassed)* Oh. Sorry, Joe.

Joe: That's OK. I'm used to being insulted. Anyway, want to come? I'm going there later on today. Try it. See what it's like*. I'll lend you some gear*.

Billy: Oh, all right. Thanks.

(Joe exits.)

(EN LA OFICINA DE PRODUCCION)

(Corinne is on the telephone. Prodip is reading a magazine.)

Corinne: Yes, Mr Smith, I'm writing it down*. ...and the Italian project has been cancelled. I've got that. Yes... the financial problems will be discussed at tomorrow's meeting. Yes. I'll make sure he's told*. Yes, Mr Smith. Goodbye, Mr Smith.

(She puts the telephone down and picks up a book to read.)

Prodip: Corinne. Has that script* of mine been typed yet?

Corinne: No, it hasn't been typed yet, Prodip.

Prodip: Oh, why's that?

Corinne: Because I'm not your secretary.

(Prodip walks over to Corinne's desk.)

Prodip: Yes, but I am your friend. Oh go on, Corinne. My typing's so awful.

Corinne: It's amazing how incompetent you can be when it suits you, Prodip. It's like all these men who say they can't cook, or wash and iron*. I mean, it's very convenient, isn't it? You never meet women who say they can't cook or don't know how to wash the dishes.

Prodip: I cook rather well as a matter of fact. You must come round* one evening, I'll make supper for you.

Corinne: No thanks.

(Ted and Sarah enter.)

Ted: Oh, Corinne. Ah, has that letter to Mr Smith been typed yet? I'd like to add a little note at the end, to tell him I've asked Sarah to go to Italy and she's agreed.

Sarah: Mmm. Good news, eh? I leave the day after tomorrow.

Corinne: Oh. Oh dear. You see, while you were out —

Ted: Now, Corinne. I'd like you to book Sarah's flight. Oh, and see that she's put up at a good hotel. You know, something comfortable but not too expensive.

Corine: Yes, but the —

Prodip: The food is wonderful in Italy. I was once invited out to a tiny restaurant, you know, nothing very elegant, just a few tables.

Sarah: It's not a holiday, Prodip. I shall have to do some work.

(Sarah exits.)

Prodip: Oh, and the architecture. And the art galleries.

Ted: Prodip. Have you finished that report yet?

Prodip: Yes. It was finished yesterday.

Ted: Right. Well, let's see it. *(Looking at Prodip's desk)* Why haven't these dirty coffee cups been cleared away* yet, Corinne?

Corinne: Because there were letters to be typed*.

Ted: And who told you there were letters to be typed?

Corinne: You did.

Ted: Oh.

(He beckons Prodip to follow him into the viewing area.)

Prodip.

Corinne: There was a phone call from Mr —

Ted: Later, Corinne, later.

ACID RAIN

(Prodip talks to Justin Cooke of the International Institute for Environment and Development.)

Prodip: A forest in the Federal Republic of Germany, a lake in Sweden, the great lakes on the borders of Canada and the United States. These three areas have one thing in common - they are threatened by a huge ecological disaster. In central Europe some thirty per cent* of the great forests are now dead, or dying. In Norway and Sweden the future of salmon and trout fishing is threatened. More than 4,000 of Sweden's lakes are no longer capable of* supporting fish. The cause is thought to be* acid rain.
Here with me at the International Institute for Environment and Development is Mr Justin Cooke. *(To Cooke)* Justin, what *is* Acid Rain?

Cooke: All fossil fuels, that is coal, oil and gas contain sulphur, and when these are burnt such as in power stations or in motor vehicles, the sulphur forms sulphuric acid. This sulphuric acid goes up into the air with the exhaust fumes and sooner or later it must fall back to earth. Some of it falls back locally. That is why people who live in, near power stations notice that their cars rust* quickly or that their masonry* gets worn away, but some of it's also transported by the winds great distances. For example, pollution produced here in Britain is transported as far as Scandinavia.

Prodip: What effect does it have?

Cooke: Well, as I just mentioned, it damages vehicles and buildings, but it also has serious ecological effects. For example, in Scandinavia in the 1950s, people noticed that fish were disappearing from the lakes, and for many years the cause of this was unknown*, but later in the 1960s* and early '70s scientists realised that this was due to acidification of the lakes, that is, there was so much sulphuric acid in the rain that the lakes themselves became acid which killed the fish.

Prodip: Apart from the fish, what other things does it affect?

Cooke: Acid rain also affects trees. For example, in Czechoslovakia, which is one of the countries with the most acid rain, trees began to die during the 1960s and now there are large areas of former forest* in Czechoslovakia which consist only of* dead trees, and in the late 1970s the phenomenon was also noticed in West Germany. There, now, many forest areas are dying and some are already dead.
The main source of acid rain is electric power stations and some countries such as Japan and West Germany have already passed laws requiring their power stations to build filter installations which prevent the acid getting out into the air, but other countries such as Britain haven't taken any measures yet. For example, here in Britain, the only measure that has been taken is to require that the chimneys be built taller* so that the pollution is more distributed.

Prodip: Is that any *real* use?

Cooke: Well, it improves* our air here in our cities a bit but it simply distributes the pollution further afield*, so that forests in Scandinavia get affected.

Prodip: Does the introduction of lead-free petrol make any difference?

Cooke: Yes, it could do because motor vehicles are also a major source of acid

rain, and if we had lead-free petrol then it would be possible to build exhaust filters in our vehicles which would prevent the release of acid, but this is not possible with lead in the petrol because it prevents the filter mechanisms from working.

Prodip: What will happen if *nothing* gets done?*

Cooke: Well, some of the forests, especially in Czechoslovakia and West Germany are already too badly affected to be saved*, but there are a lot more forests which are already slightly affected, and if action was taken now, then they could perhaps be saved.

Prodip: Our forests and lakes are more than just places for relaxation and leisure. They are an essential part of the ecological balance* which keeps our planet alive. If the problem is not faced very soon, it may be too late.

(EN UN CENTRO DE SALUD)

(Billy and Joe are doing press-ups, as the instructor counts.)

Instructor: Twenty-four, twenty-five, twenty-six and rest. Very good. You'll find this exercise improves the chest muscles*. Now, that feels better*, huh?

Billy: *(Exhausted)* It feels like I've been walked on by an elephant.

Instructor: That's all right. You'll be amazed by the difference next time you do it.

Billy: You mean next time I'll feel like I've been walked on by two elephants? *(He collapses.)*

(Billy and Joe have moved to another piece of apparatus.)

Joe: You know, my life has been transformed by coming here.

Billy: I'm... not sure... I... want... to be transformed.

(The instructor enters.)

Instructor: Well, how do you feel?

Billy: Very ill.

Instructor: Life's like that. You've got to feel worse in order to feel better.

Billy: I'm not convinced by that. What if you just keep feeling worse?

Joe: Hey, it's not like that. You're simply being held back* by the limitations of your body.

Instructor: That's right. If you come here regularly, you'll find the pain barrier is pushed further and further back. All you're experiencing at the moment is the pain barrier.

Billy: I believe you.

(Billy collapses into another piece of apparatus. Joe enters.)

Joe: You know, this place used to be a factory.

Billy: Oh, what sort of factory?

Joe: Oh, a roast chicken factory.

Billy: Hasn't changed much, has it?

(EN LA OFICINA DE PRODUCCION)

(Ted is seated at his desk. Sarah and Corinne are standing to one side.)

Ted: Well, why wasn't I told right away?

Corinne: Because you wouldn't listen*.

Ted: Well that's no excuse. You should have *made* me listen.

Sarah: It's not Corinne's fault.

Ted: Oh, I suppose you're right. But why is this office so inefficient?

Corinne: Maybe it's because no one knows how to use the computer.

Ted: If everyone did their jobs properly, we wouldn't need computers. Honestly, sometimes I feel I've been defeated* by the difficulties of organising everything around here.

Corinne: I'm the one who organises everything.

Sarah: She's right, Ted. Oh, don't worry. It's not important. Who needs to go to Italy, anyhow?*

Ted: It's not Italy that's important. It's the principle. We can't run an efficient* office if I'm not kept informed of important developments*. Everyone seems to have such a bad memory. I hope this won't be repeated, Corinne.

Corinne: So do I.

Ted: Write things down, always write things down, then they won't be forgotten.

(He stands up.)

Oh heavens!

Sarah: What is it?

Ted: I've forgotten to put some money in the parking meter.

(He exits hurriedly.)

UNIT 9

Owing to an unforeseen difficulty...

Hablando de causa y efecto (2)

En esta unidad:

▷ Ted tiene un accidente de tráfico.

D◉ Prodip visita una fundición. Joe prepara un reportaje sobre las erupciones volcánicas y su influencia sobre el tiempo.

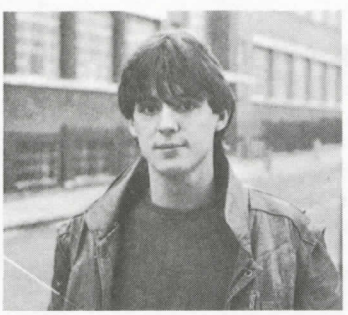
◎ Phillips y Maxwell creen que Raistrick les ha mentido en sus declaraciones.

Aprenderá nuevas formas de expresar causa y efecto en inglés *(because, since, due to)*, a expresar causa usando *out of* y a pedir a los demás que hagan algo con distintos grados de cortesía.

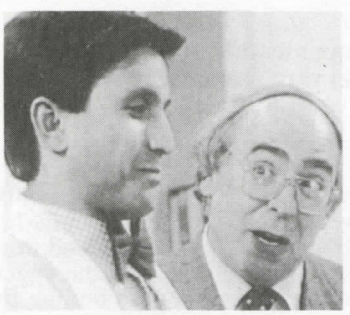
Antes del programa

▷ 1 Follow Through

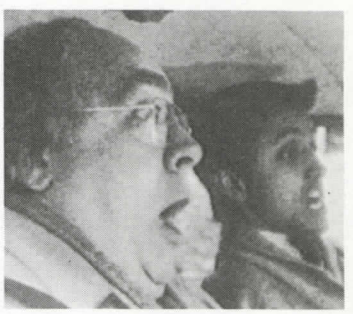
Haga corresponder las siguientes imágenes con las frases numeradas a continuación.



A Billy's fed up with his job.



B Ted needs Prodip's help.



C Ted has an accident...

D ...and suffers the consequences.

1) Ted... be... careful!

2) I'm going over to South London to pick up* a washing machine, and since it's rather heavy...

3) This job leads absolutely nowhere*.

4) I am also reporting you for careless driving, sir...

I. Aclaraciones sobre el vocabulario

pick up recoger
nowhere a ningún sitio
she'd say decía
lead to llevar a, conducir a
in case you didn't know por si no lo sabías
there is more to life than work en la vida no todo es trabajo
slippers zapatillas
owing to debido a
unforeseen imprevisto
actually realmente, en realidad
deliver entregar
fetch ir a buscar, traer
handwriting letra, escritura
doubt (/daut/) dudar
any day now en cualquier momento, cualquier día
melt fundirse
flood inundarse
just as bad igual de mal
out of a sense of obligation por sentido del deber
properly bien, correctamente
through carelessness por falta de cuidado
millions of pounds *Note la diferencia:* **millions of pounds:** *un número indeterminado de millones.* **Three million pounds** *(sin* **s** *ni* **of):** *un número determinado de millones.*
presume suponer, imaginar
since ya que, puesto que
realise darse cuenta
brakes frenos
avoid evitar
You went through a red light. Se saltó un semáforo en rojo.
assume suponer que...
give rise to dar lugar a
deal with tratar
report denunciar
This job makes me sick. Este trabajo me enferma.
yet *(en preguntas)* todavía (no)
hold up retener, entretener

D◉ 2 Making bells

Lea el siguiente resumen del documental preparado por Prodip, consulte el vocabulario que se le ofrece y, antes de ver el programa, responda a las preguntas que le formulamos.

Big Ben is one of London's most familiar landmarks*. Even people who have never been to Britain have heard the chimes* over the radio. But not many people know where the bell hanging inside the clock was made, or anything of its history. The Great Bell of Westminster, as it is called, was made in 1858, in a bell foundry* in London: the Whitechapel Bell Foundry. The bell foundry has been making bells for over four hundred years. Two centuries ago, there were about thirty bell foundries in Britain, but now there are only two left*. The one at Whitechapel makes bells for export as well as for the home market*.

Making a bell is a highly skilled* process. Mr William Hughes, whose family have run the foundry for five generations, explains how a bell is made. 'First we produce two moulds*, one for the inside, one for the outside shape*. When the inner* mould is baked*, the outer* mould is lowered down* over the inner one. Then the space between them is filled* with molten metal*. When it is cool we split* the mould, take the bell out and tune* it.'

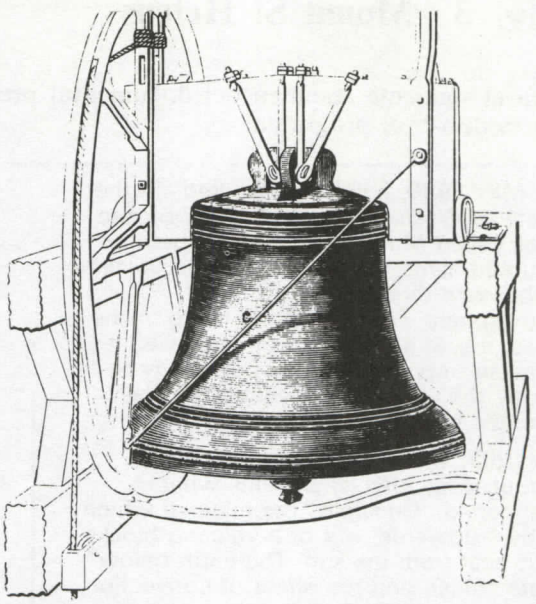
Tuning a bell is a very important and skilful process. Metal is skimmed*away from the inside; the more metal that is taken away, the flatter* is the *pitch**.

Once tuned, bells are sent off to their destinations. They should stay in tune for many years; though if air pollution is serious, the sound of the bell becomes duller*, less brilliant. But most of the famous bells cast* at Whitechapel are still ringing today as clearly as they have done for four hundred years.

I. Complete el párrafo

Rellene los espacios en blanco del siguiente párrafo que describe el proceso de fundición de una campana.

Two **(A)**..... are made. The inner **(B)** ..... is **(C)** ..... until hard. The outer **(D)** ..... is lowered down over the **(E)** ..... one. **(F)** ..... is poured into the **(G)** ..... between them. When this is hard, the **(H)** ..... is split and the bell **(I)** ..... Metal is **(J)** ..... away from the inside, this is to **(K)** ..... the bell. The more metal is **(L)** ..... away, the **(M)** ..... is the tone of the bell.



II. Aclaraciones sobre el vocabulario

landmarks edificios de interés, rasgos característicos
chime carrillón, sonido de un reloj
bell foundry taller de fundición de campanas
there are only two left sólo quedan dos
home market mercado interior, nacional
highly skilled altamente especializado
moulds moldes
shape forma
inner interior
bake cocer (al horno)
outer exterior
lower down bajar, hacer descender
fill llenar
molten (metal) fundido, metal líquido
split cortar, partir
tune afinar, poner a tono
skim aligerar, quitar de la superficie de algo
flat grave (un sonido)
pitch tono
dull opaco (de un sonido) *(también* aburrido)
cast fundir (un metal, una campana) **(cast-cast-cast)**
strike the hour dar la hora (un reloj)
east end la zona este, el extremo oriental
way back in 1776 ya en 1776
runs between va de... a...
dwindle disminuir
set conjunto
casting metal de fundición
clay arcilla
hollow hueco
heavily dressed with graphite densamente revestido de grafito
cool enfriar
prior to antes de
to put it simply para decirlo con sencillez, fácilmente
alloy aleación
copper cobre
tin estaño
in suitable furnaces en hornos adecuados
pour verter
stay in tune permanecer afinado, no desafinarse
corrode corroer(se), oxidar(se)
brilliance brillantez

D● 3 Mount St Helens

Lea el siguiente resumen del documental preparado por Joe y responda las preguntas, antes de ver el programa.

In May 1980, a volcano erupted* in the state of Washington, USA. The volcano was called Mount St Helens. When it erupted, large clouds of dust and volcanic ash* were thrown up into the atmosphere. For the people living in the area, it was a disaster. For scientists, it was an unprecedented* opportunity to study the effects of volcanoes on the world's weather.

Dr John Gribbin, who wrote a book about these effects, explains what happened: 'Generally, the material which blows upwards* out of a volcano blocks out heat from the sun. The earth below* gets colder, and the effect of convection, what makes hot air rise, is suppressed. This does erratic* things to the weather. There are droughts* in some places, and floods* in others and all the time it gets a bit colder. This can have effect for two or three years. A Mexican volcano which erupted in 1981 produced floods and rainstorms on the West Coast of America, and droughts and fires in Australia. Mount St Helens, luckily, blew out sideways*, so that the dust had little effect.'

It is not possible to know when the next eruption will occur. But scientists who have studied the pattern* of eruptions now know that the more eruptions there are, the colder and more erratic the weather is. In the last fifty years, there have been very few eruptions. Consequently, the weather has been warm and predictable. It seems that this is now changing. 'What we are seeing now is actually a return to normal,' says Dr Gribbin.

I. Definiciones

Haga corresponder cada palabra con su definición.

A	drought	**D**	convection
B	erratic	**E**	unprecedented
C	erupt	**F**	flood

1) what volcanoes do
2) never known before
3) the process of hot air rising
4) not enough rain
5) too much rain
6) varied and unpredictable

II. Aclaraciones sobre el vocabulario

erupt entrar en erupción
ash ceniza
unprecedented sin precedentes
blow upwards salir disparado hacia arriba
below abajo, más abajo
erratic caprichoso, imprevisible
drought sequía
flood inundación
sideways hacia un lado
pattern modelo, patrón
settle posarse, asentarse
muck polvo, material volcánico
sunshield escudo solar
getting through to the ground llegar al suelo
spanner llave inglesa
within six months en un plazo de seis meses
persistent duradero
a case in point un ejemplo de ello, un caso particular
diminish disminuir
emerge resultar, salir a la luz
the 50 years we've just lived through los 50 años que acabamos de vivir
a host of un montón de
worldwide en todo el mundo
fear temer
breathe respirar
slopes laderas

Ejercicios de comprensión sobre los documentales

Mount St Helens

A veces se puede deducir el significado de una palabra, expresión o frase por su contexto. Escuche al Dr. Gribbin hablando sobre los posibles efectos de los volcanes sobre el tiempo atmosférico. A la vista de lo que dice, deduzca cuál de las tres frases que le ofrecemos define mejor el significado de la expresión inglesa «*to throw a spanner in the works*»:

A to mend something.
B to make something go faster.
C to cause confusion.

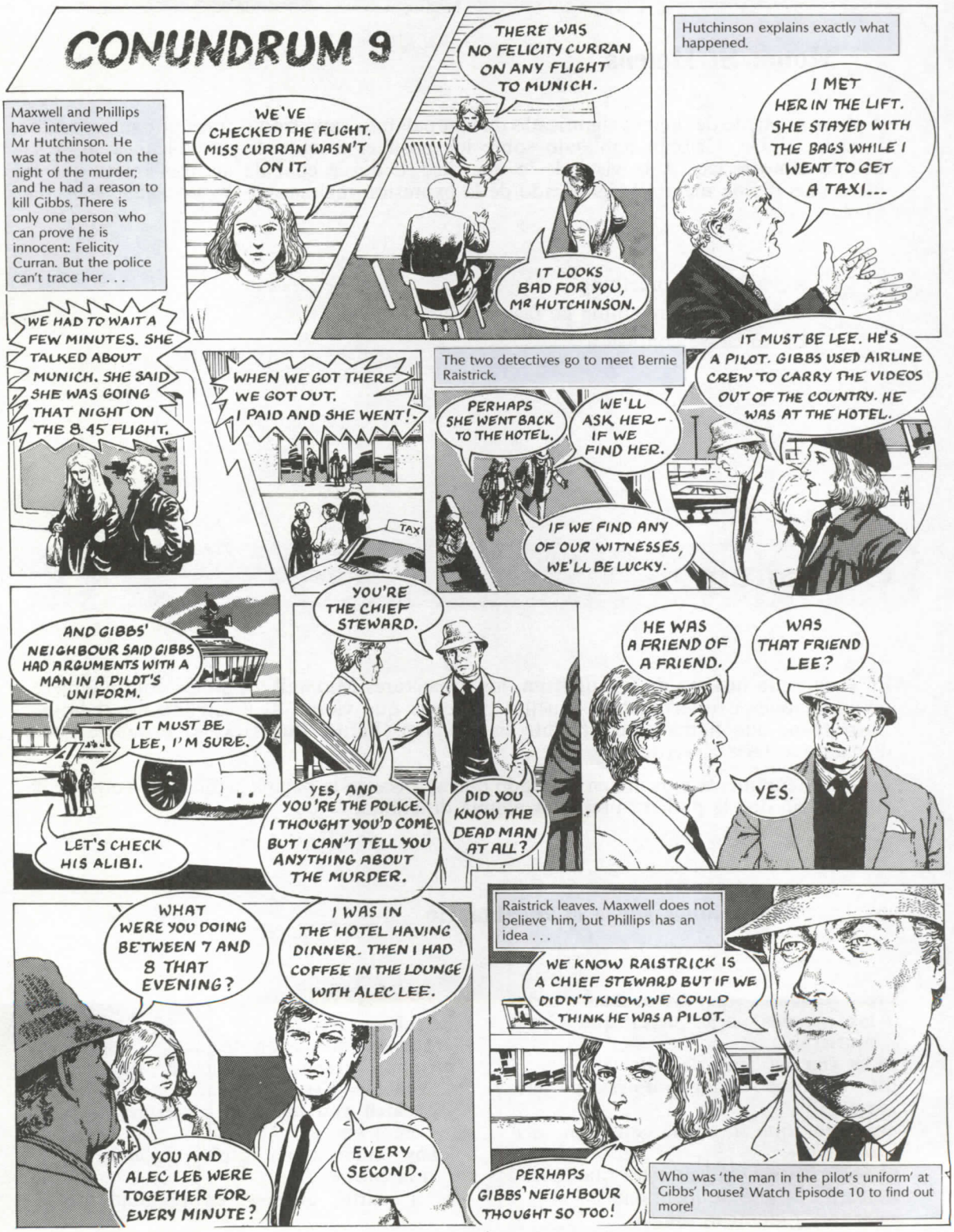
Conundrum

En el capítulo noveno de Conundrum, los inspectores Maxwell y Phillips continúan sus investigaciones e interrogan a aquellas personas que vieron al asesinado en el hotel. Entre ellos, uno llama especialmente su atención (Bernie Raistrick), que parece poco dispuesto a decir la verdad.

Estudie atentamente el resumen ilustrado que aparece en la página siguiente y consulte el vocabulario que le pudiera presentar alguna dificultad.

I. Aclaraciones sobre el vocabulario

every reason to want Gibbs dead todas las razones para querer que Gibbs muriera
to let you out dejarle salir
lift ascensor *(en inglés americano:* **elevator)**
available que se puede conseguir, disponible
whoever it was quienquiera que fuera
ID card tarjeta de identidad
point to apuntar a, señalar
neighbour vecino
argument discusión, bronca
turn up presentarse, aparecer, llegar
****Yeah!** = **Yes** *(coloquial)*
I'll catch you up... te alcanzaré (nos vemos en...)
lobby salón de un hotel *(especialmente a la entrada)*
as a matter of fact en realidad, de hecho


CONUNDRUM 9
Maxwell and Phillips have interviewed Mr Hutchinson. He was at the hotel on the night of the murder; and he had a reason to kill Gibbs. There is only one person who can prove he is innocent: Felicity Curran. But the police can't trace her . . .
WE'VE CHECKED THE FLIGHT. MISS CURRAN WASN'T ON IT.
THERE WAS NO FELICITY CURRAN ON ANY FLIGHT TO MUNICH.
IT LOOKS BAD FOR YOU, MR HUTCHINSON.
Hutchinson explains exactly what happened.
I MET HER IN THE LIFT. SHE STAYED WITH THE BAGS WHILE I WENT TO GET A TAXI...
WE HAD TO WAIT A FEW MINUTES. SHE TALKED ABOUT MUNICH. SHE SAID SHE WAS GOING THAT NIGHT ON THE 8.45 FLIGHT.
WHEN WE GOT THERE WE GOT OUT. I PAID AND SHE WENT!
TAXI
The two detectives go to meet Bernie Raistrick.
PERHAPS SHE WENT BACK TO THE HOTEL.
WE'LL ASK HER – IF WE FIND HER.
IF WE FIND ANY OF OUR WITNESSES, WE'LL BE LUCKY.
IT MUST BE LEE. HE'S A PILOT. GIBBS USED AIRLINE CREW TO CARRY THE VIDEOS OUT OF THE COUNTRY. HE WAS AT THE HOTEL.
AND GIBBS' NEIGHBOUR SAID GIBBS HAD ARGUMENTS WITH A MAN IN A PILOT'S UNIFORM.
IT MUST BE LEE, I'M SURE.
LET'S CHECK HIS ALIBI.
YOU'RE THE CHIEF STEWARD.
YES, AND YOU'RE THE POLICE. I THOUGHT YOU'D COME BUT I CAN'T TELL YOU ANYTHING ABOUT THE MURDER.
DID YOU KNOW THE DEAD MAN AT ALL?
HE WAS A FRIEND OF A FRIEND.
WAS THAT FRIEND LEE?
YES.
WHAT WERE YOU DOING BETWEEN 7 AND 8 THAT EVENING?
I WAS IN THE HOTEL HAVING DINNER. THEN I HAD COFFEE IN THE LOUNGE WITH ALEC LEE.
YOU AND ALEC LEE WERE TOGETHER FOR EVERY MINUTE?
EVERY SECOND.
Raistrick leaves. Maxwell does not believe him, but Phillips has an idea . . .
WE KNOW RAISTRICK IS A CHIEF STEWARD BUT IF WE DIDN'T KNOW, WE COULD THINK HE WAS A PILOT.
PERHAPS GIBBS' NEIGHBOUR THOUGHT SO TOO!
Who was 'the man in the pilot's uniform' at Gibbs' house? Watch Episode 10 to find out more!

Durante el programa

Lea las siguientes frases antes de ver el programa. Cuando lo vea por primera vez, elija el final que mejor corresponda a cada uno de ellos de entre los dos que se le ofrecen en cada caso.

A Prodip's playing music by
1) Mozart. 2) Vivaldi.

B Mrs Belmont thinks that things in America are ..... in England.
1) better than 2) as bad as

C Ted thinks that people nowadays are
1) lazy. 2) hardworking.

D Ted thinks the accident was caused by
1) himself. 2) the woman.

E The policeman is going to report
1) Ted. 2) Ted and the woman.

Después del programa : Explicaciones

1 Cómo expresar causa y efecto (2) *because, since, due to*

Ted: Owing to an unforeseen difficulty I need someone to come with me for an hour.
Ted: People today are lazy and careless. As a result nothing is done properly.

En estos dos ejemplos tomados de los diálogos de la unidad, hemos visto expresiones de causa y efecto. Veamos otros ejemplos:

CAUSA — EFECTO
It rained yesterday. → We stayed at home.

We stayed at home yesterday *because* it rained.

También podríamos haber expresado la misma idea de las siguientes formas:

CAUSA	EFECTO
Since it rained	we stayed at home.
Owing to / *Due to* / *As a result of* the rain	we stayed at home.
It rained yesterday.	*So* / *Consequently*, (más formal) we stayed at home.

Estudie los siguientes ejemplos:

He's coming at once, as a result of your phone call.
I don't think he'll be able to carry all the luggage, since there's so much of it.
I'm afraid Mr Smith can't see you till next week, owing to his other engagements.
He did his job very badly indeed. Consequently, I dismissed him.

1.1 Ejercicio: Escriba frases

Estudie la tabla que sigue a continuación. A la izquierda hay una relación de causas y a la derecha una relación de efectos, cada uno de ellos seguido de una expresión entre paréntesis. Relacione cada una de las causas con el efecto que le corresponda y construya una frase en la que utilice la expresión que se da entre paréntesis.

Ejemplo: The train was delayed. I'm late. *(because)*
Respuesta: *I'm late because the train was delayed.*

	CAUSAS	EFECTOS
A	The train was delayed.	I didn't play football. *(owing to)*
B	He's ill.	She can't walk very easily. *(as a result of)*
C	His bed was very uncomfortable.	He won't be coming. *(consequently)*
D	I had a bad leg.	I'm late. *(because)*
E	They're late.	He didn't sleep all night. *(as a result)*
F	Mary's had an accident.	Shall we start dinner without them? *(since)*

En la cassette le ofrecemos las respuestas correctas. Escúchelas y repítalas en las pausas. También puede comprobar la corrección de sus respuestas en las soluciones a los ejercicios.

1.2 Ejercicio: Aprenda expresiones de causa

En la audiocassette encontrará grabadas varias frases en las que se emplea *out of* para expresar la causa de algo que ha ocurrido. Escuche los distintos ejemplos y repita en las pausas. Recuerde la frase de Ted:

I don't want people to work hard out of a sense of obligation.

Otros ejemplos:

I went to see him
- *out of boredom.* (because I was bored)
- *out of necessity.* (because I needed to)
- *out of desperation.* (because he was the only person who could help me)
- *out of the goodness of my heart.* (because I'm kind)

2 Cómo pedir a alguien que haga algo

En esta unidad hemos visto tres formas de pedir a los demás que hagan algo:

Con mucha cordialidad y cortesía:

Would you mind...?

Con cortesía, pero no tanta como en el caso anterior:

Could you...?

A amigos y en lenguaje familiar:

Can you...?

Veamos algunos ejemplos:

Ted: I need someone to come with me for an hour. Would you mind...?
Ted: Corinne, if Mr Smith rings, could you tell him I'm in a meeting?
Corinne: Billy, can you help me read Ted's handwriting?

En la audiocassette le ofrecemos algunos otros ejemplos. Escúchelos y repítalos en las pausas, prestando especial atención a la entonación de cada uno de ellos.

Er... excuse me, would you mind moving your car, please?
Would you mind helping me carry this box, please?
John, could you shut the window, please?
Excuse me, but could you tell me the time, please?
Mary! Can you come here a minute?

2.1 Ejercicio: Escriba frases

Escriba frases que respondan a cada una de las situaciones que se le plantean a continuación:

A You're trying to move a heavy table. Ask your friend to help you.

B You have to go to the dentist this afternoon. You want your boss to give you the afternoon off.

C You're in a strange city. Ask a stranger for the directions to the nearest bank.

D Your neighbours are making a lot of noise late at night. Ask them politely to make less noise.

E Ask the receptionist in a hotel to make out your bill.

3 Otras expresiones y construcciones de interés

1. carelessness = descuido

Se utilizan en esta palabra dos sufijos distintos: *-less*, que añadido a sustantivos produce adjetivos que expresan carencia del sustantivo empleado: *useless* = inútil, sin utilidad; *spotless* = sin marcha, etc., y *-ness*, que permite formar sustantivos abstractos a partir de adjetivos:

care = cuidado (sustantivo) + *less* = *careless* = descuidado (adjetivo) + *ness* = *carelessness* = descuidado (sustantivo).

Otros ejemplos:

aim = objetivo + *less* = *aimless* = que no tiene objetivo + *ness* = *aimlessness* = falta de objetivos.
hope = esperanza + *less* = *hopeless* = desesperanzado + *ness* = *hopelessness* = desesperanza.

2. **There are only two left.** = Sólo quedan dos.

There is/are... left = Queda(n)...

Otros ejemplos:

There's only a little left. = Sólo queda un poco.
There are six or seven left. = Quedan seis o siete.
There are a few left. = Quedan unos pocos.

Resumen del contenido

En esta unidad ha aprendido:

1. Algunas palabras y expresiones de causa y efecto:

because, due to, owing to, as a result, since, so, consequently.

2. Algunas expresiones posibles para indicar la causa de determinadas acciones:

I asked them to dinner out of	*the goodness of my heart.* *a sense of obligation.* *boredom.*

3. Cómo pedir que alguien haga algo con distintos grados de cordialidad y cortesía:

Would you mind turning on the television, please?
(expresión muy cortés)
Could you turn on the television, please?
(expresión cortés)
Can you turn on the television, please?
(expresión familiar)

4. Un modismo:

To throw a spanner in the works.

Actividades complementarias

Mount St Helens

1. Lea los siguientes artículos de periódico que tratan de la erupción del Mount St Helens en 1984, y dispóngalos en orden cronológico.

A

THE GUARDIAN

Earth moved

SMALL earth tremors* continued to shake Mount St Helens, Washington, yesterday, a day after a plume* of volcanic ash blew out of the crater. Scientists said they expected the volcano to produce lava within a few days, but have issued no danger alerts—AP.

B

INTERNATIONAL HERALD TRIBUNE

Mounth St Helens Erupts

The Associated Press

VANCOUVER, Washington — Mount St Helens erupted Monday, a few days before the fourth anniversary of a volcanic blast* that left 57 persons dead or missing. Monday's eruption blew ash 28,000 feet (8,550 meters) high and up to 45 miles (72 kilometers) away. There were no reports of injuries or damage.

C

THE GUARDIAN

Volvano watch

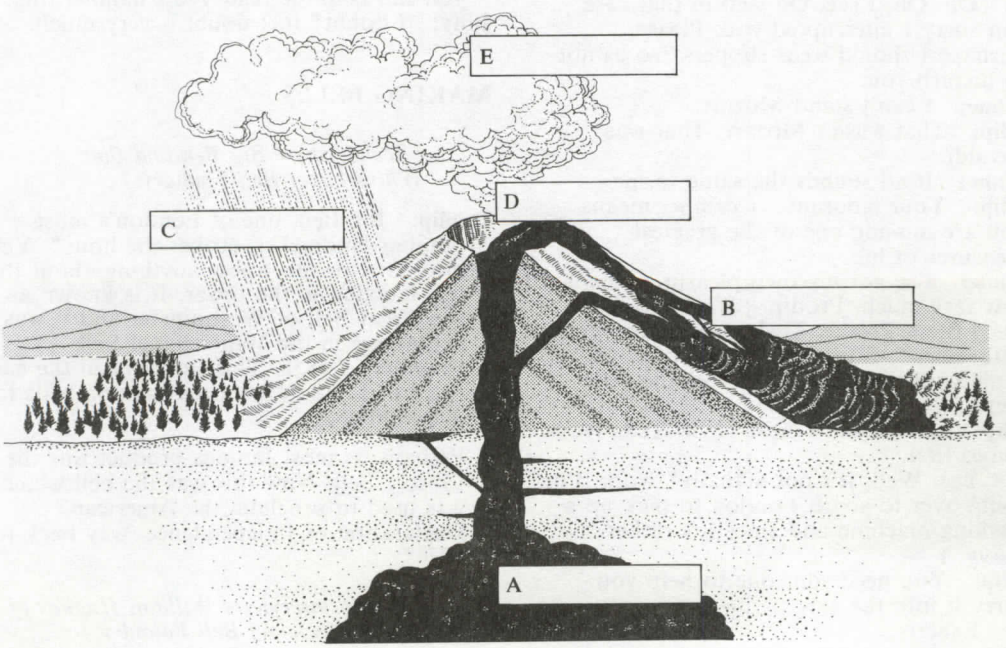
SCIENTISTS kept a close watch* yesterday on Mount St Helens, Washington state, where a fierce explosion in 1980 killed scores of people*, after numerous small earthquakes* indicated the volcano was getting ready to erupt again.—AP.

earth tremors temblores de tierra
plume capa, cubierta
blast explosión

keep a close watch vigilar atentamente
scores of people montones de gente
earthquake terremoto

2. Rellene los espacios en blanco de la siguiente ilustración con las palabras que se indican.

1) volcanic ash 2) crater 3) molten lava 4) steam 5) lava flow



Guiones completos del programa

FOLLOW THROUGH

(EN LA CALLE)

(Billy is about to put money into the parking meter where Ted's car is parked. A traffic warden passes by. Billy waits until she has gone on, then he feeds the meter.)

Billy: *(To camera)* When I was little, my mother used to say to me, Billy, she'd say*, remember this: in life one thing always leads to* another. Well, she was wrong. This job leads absolutely nowhere*.

(EN LA OFICINA DE PRODUCCION)

Ted: Prodip. I don't want to trouble you, but... *(He realises that Prodip cannot hear him and shouts.)* Prodip. Prodip.

(Ted unplugs headphone jack from its socket. Vivaldi can be heard. Ted switches off the music. Prodip is irritated.)

Ted: This is an office, not a concert hall, in case you didn't know*.
Prodip: There is more to life than work*, you know, Ted.
Ted: Oh. Oh, I see. Oh well in that case, I'm sorry I interrupted you. Please. Perhaps I should wear slippers* so as not to disturb you.
Corinne: I can't stand Mozart.
Prodip: That wasn't Mozart. That was Vivaldi.
Corinne: It all sounds the same to me.
Prodip: Your ignorance, Corinne, means you are missing one of the greatest pleasures of life.
Corinne: I've got my own pleasures, thank you very much, Prodip. *(She exits.)*
Ted: Listen, Prodip. Owing to*... um... an unforeseen* difficulty, I need someone to come with me for an hour. Would you mind...?
Prodip: Not at all. You're right, Ted. Work comes first.
Ted: Yes. Well, it's not actually* work. I'm going over to south London to pick up a washing machine and since it's rather heavy, I —
Prodip: You need someone to help you carry it into the car.
Ted: Exactly.

(Ted walks over to Corinne's desk.)

Corinne, if Mr Smith rings, could you tell him I'm in a meeting?
Corinne: Yes, Mr Stenhouse.
Ted: I'd have asked them to deliver* it to my home, but that would cost almost as much as the washing machine itself.

(Ted and Prodip head for the door, where they meet Billy and Sarah entering.)

Ah, Billy. Perhaps you could —
Prodip: That's all right. I enjoy lifting washing machines.

(Billy exits puzzled.)

Oh, Sarah. The cassette you wanted is on you desk. I'm afraid I have to go out — important office business, you know.
Sarah: Right. Thanks.

(She walks over to her desk.)

Sarah: *(Picking up a cassette)* Billy, could you fetch* me some tea, please?
Billy: I've probably got more important things to do than make tea.
Sarah: All right, all right.
Corinne: Well now that you're here, Billy, you can help me read Ted's handwriting.
Billy: I doubt* it. I doubt it very much.

MAKING BELLS

(Scenes show Big Ben and the Whitechapel Bell Foundry.)

Prodip: Big Ben, one of London's most familiar landmarks, strikes the hour*. Yet not many people know anything about the bell hanging in the tower. It is known as the Great Bell of Westminster and it was made here in the Whitechapel Bell Foundry in 1858. This Foundry in the east end* of London has been making bells for over 400 years.

Perhaps its most famous product was the Liberty Bell. Now this was the bell which was used to proclaim the American Declaration of Independence, way back in 1776*.

(Prodip interviews William Hughes of the Whitechapel Bell Foundry.)

Prodip: Could you tell us something about the history of bellmaking?

Hughes: It's always been said that a man named Robert Mott started this Foundry in Whitechapel High Street, tried to keep as close as he could to Aldgate which was the mediaeval centre of the London bell founders, and in Aldgate today we still have Billiter Street which runs between* Fenchurch and Leadenhall Streets and Billiter is a corruption of 'belitier' which was the old English name for bell maker or bell founder. Back in the 18th and 17th centuries there were probably 30 bell founders or more in this country, but it's dwindled* a lot now and there's only two bell founders left, and in this century seven have closed down, so it's something of a dying industry, but we manage to keep working, and much of our work is export. I think it's never less than about twenty-five per cent and we send bells over to America, Australia, South Africa, New Zealand, and, just only last year we sent a set* of three bells to Japan.

Prodip: Mr Hughes, could you explain how a bell is made?

(Scenes of models show how a bell is made.)

Hughes: Well, we have to produce the moulds first. You have to have two moulds, one to form the inside shape of the casting* and one to form the outside shape, and these are built up in clay*.

The inner mould is a hollow* brick cone, and this is heavily dressed with graphite* and then goes into the drying stove for final baking. And then when we're ready to cast, the outer mould is then lifted and lowered down over the inner mould, and you have a space then between the two moulds which we then fill with the molten metal as you can see in the next model. When it is cool*, we split the mould and take the bell out and it is cleaned prior to* going round for tuning.

Prodip: How does one tune a bell?

Hughes: Well, this is done by skimming metal away from the inside and to put it simply*, the more metal you skim away the flatter becomes the pitch or tone.

Prodip: What is bell metal?

Hughes: Now, bell metal — we call it bell metal in the trade — it is an alloy* of copper* and tin* only, aproximately 77% copper and 23% tin, and these are melted in a suitable furnace* and poured* into the moulds.

Prodip: What are the effects of air pollution on bells?

Hughes: It doesn't, it affects the sound more than, it wouldn't affect the pitch because a bell, once tuned, stays in tune* unless it becomes damaged in some way. But, in the past, in the various industrial areas, of course, bells corroded* very rapidly and very much, very badly, and it tends to make them dull. It takes away much of the brilliance* of the tone and quality. But today, with the clean air, I think this will happen less than it did. And of course, we have had bells back here possibly from places in, say, in the city of London here, might be 100 years old or a little bit more and quite heavily corroded, whereas other bells from country areas, are perfectly clean, almost as clean as the day they were cast.

(EN LA CAFETERIA)

(Mrs Belmont is behind the counter. Joe is seated at a table reading a newspaper.)

Mrs Belmont: If you ask me, Mr Ralston, all this bad weather's being caused by nuclear bombs.

Joe: What nuclear bombs?

Mrs Belmont: And those nuclear power stations, they're no better. And did you know, the earth's getting hotter? Any day now* the North Pole will melt* and we'll all be flooded*.

Joe: I don't think things are as bad as all that, Mrs Belmont.

Mrs Belmont: Oh, don't you? Well you haven't been reading the papers. *(Holding up a spoonful of coffee.)* Black?

Joe: What?

(He turns around to Mrs Belmont and sees that she is talking about coffee and laughs.)

Yeah. Yes. Yes, please *(He gets up and pays for his coffee.)* Maybe I should go back to the States.

Mrs Belmont: Things are just as bad* in America, you know.

Joe: Yeah, I know *(taking a sip of coffee)* but the coffee is better.

(DENTRO DEL COCHE DE TED)

(Ted and Prodip are on their way to pick up Ted's washing machine. Ted is driving.)

Ted: I don't want people to work hard out of a sense of obligation*, Prodip. But people today are lazy, and careless.

Prodip: Yes.

Ted: As a result, nothing is done properly*. Through carelessness*, millions of* pounds are lost every year. Now, if people were more careful —

Prodip: Ted, be —

(Ted slams on his brakes but they collide with another car.)

— be careful!

(EN LA OFICINA DE PRODUCCION)

(Billy is alone seated in front of the video machine in the viewing area. The telephone rings. He picks it up and slams it down. It still rings. He picks it up and puts in down again without answering it. He returns to sit in front of the video machine to watch Episode Nine of Conundrum.)

CONUNDRUM: EPISODE NINE

(EN LA SALA DE ENTREVISTAS)

(Maxwell and Phillips interview Hutchinson.)

Hutchinson: But she — she was on that flight. She must have been.
Maxwell: She wasn't. I checked that flight and every other flight to Munich. You're sure it was Munich?
Hutchinson: Munich. And it was on her bag. The label —
Phillips: Doesn't look very good, does it, Mr Hutchinson? We're looking for motives. And you had every reason to want Matthew Gibbs dead*.
Hutchinson: Me?
Phillips: You said yourself you were involved in his video business, and he wasn't going to let you out*.
Hutchinson: Oh yes, but I —
Phillips: And you were at the same hotel the night of the murder.
Hutchinson: I left before —
Phillips: Yes. You left with somebody called Felicity Curran. She was flying to Munich. You shared a taxi with her.
Hutchinson: Yes.
Phillips: But there was no Felicity Curran on any flight to Munich.
Hutchinson: I met - I met her in the lift*. Our planes were leaving about the same time, so I said why didn't we share a taxi. *(Flashback: Hutchinson and Ms Curran in the hotel lobby.)* She stayed with the bags while I went to get a taxi. There wasn't one available* immediately, so we had to wait a few minutes. When the taxi arrived *(Flashback: Hutchinson and Ms Curran getting into a taxi outside the hotel)* we went out and got into it. And she talked about Munich then.

(End of flashback.)

Hutchinson: While we were driving to the airport! She said she was going that night. On the eight forty-five flight.
Phillips: And what happened when you got to the airport?
Hutchinson: Well, we got out, and *(Flashback: Hutchinson and Ms Curran standing by a taxi at the airport)* I insisted on paying. And she said thank you and went.

(End of flashback)

She just went.

(EN LA SALA DE SALIDAS DEL AEROPUERTO)

(Maxwell and Phillips walk through the departure lounge towards the exit.)

Maxwell: Do you think she went back to the hotel?
Phillips: Who? Felicity Curran?
Maxwell: Or whoever it was*.
Phillips: Perhaps we should ask *her*. If we find her.
Maxwell: If we find any of our witnesses, we'll be lucky. They keep flying around, all over the world.

(A security guard stops them.)

Empleado: *(To Phillips)* Can I just check your ID card*, please?
Phillips: Oh yes. Sorry.

(He shows his ID card.)

Empleado: OK. Thank you very much.
Phillips: Thank you.

(Phillips and Maxwell go through the exit.)

(EN EL AEROPUERTO)

(Phillips and Maxwell walk towards some aircraft which have just landed.)

Maxwell: It all points to* Lee, doesn't it? He's an airline pilot. We know Gibbs used airline crew to carry the pirate videos out of the country. And Lee was at the hotel at the right time.
Phillips: And Gibbs' neighbour* told us that Gibbs had violent arguments* with a man in a pilot's uniform.
Maxwell: It has to be him. I'm sure.
Phillips: Are you? Then let's check his alibi, shall we?

(DENTRO DE LA TERMINAL DEL AEROPUERTO)

(Phillips and Maxwell meet Raistrick.)

Phillips: You're the Chief Steward?
Raistrick: Yes.
Phillips: Bernie Raistrick?
Raistrick: Yes. And you're the police.
Phillips: Yes. Detective Chief Inspector Phillips. *(Introducing Maxwell.)* Detective

Constable Maxwell. You seem to be expecting us?

Raistrick: Why not? *(They walk downstairs.)* There was a murder in the hotel I was staying at the night before I flew out. Five minutes after we've landed, you two turn up*.

Phillips: Yes. Well then, can you tell us anything about it?

Raistrick: Not really. No.

Phillips: Did you know the dead man at all?

Raistrick: I did, yeah*. *(To a stewardess who is waiting for him.)* It's all right. I'll catch you up* at the car. *(The stewardess leaves them.)*

Phillips: How did you know him?

Raistrick: Oh, he was a friend of a friend.

Phillips: That friend being Alec Lee?

Raistrick: Yes. That's right.

Phillips: Mr Raistrick, can you remember what you were doing between the hours of seven and eight on the evening in question?

Raistrick: Yes.

Phillips: Well then, tell us.

Raistrick: Well, let's see, I was in the hotel having dinner. That was in the restaurant. *(Flashback: Lee and Raistrick going into hotel lobby to have coffee.)* Then I went through into the lobby to have coffee.

Phillips: Alone?

Raistrick: No, Sergeant. I was with Alec Lee as a matter of fact*.

(End of flash back)

Phillips: Detective Chief Inspector, actually.

Raistrick: Ah!

Phillips: You and Alec Lee were together for every minute.

Maxwell: Have you been in contact with Alec Lee since that evening?

Raistrick: I think we did talk on the phone, yes.

Phillips: Mr Raistrick, this is a very serious matter.

Raistrick: Of course.

Phillips: So I will ask you once again. Was there any period between the hours of seven and eight when you and Alec Lee were not together?

Raistrick: And I will tell you again, Inspector. No, there wasn't. *(Raistrick leaves.)*

(EN EL AEROPUERTO)

(Maxwell and Phillips walk towards the airport terminal.)

Maxwell: He's too clever for his own good. He's obviously got together with his friend Lee to invent that alibi story.

Phillips: Unless it happens to be true.

Maxwell: Well, I don't believe a word of it.

Phillips: Don't be too sure of that.

Maxwell: And what did that neighbour say about the visitor to Gibbs? A man in a pilot's uniform? That's not enough, is it?

Phillips: That's what she *said*.

Maxwell: What do you mean?

Phillips: Well, look at him! Raistrick!

(Maxwell and Phillips watch Raistrick running to meet a stewardess.)

Maxwell: So?

Phillips: Well, *we* know he's a Chief Steward and not a pilot. But if we didn't, we could easily think that *that* is a pilot's uniform, couldn't we?

Phillips: And if we could think that —

Maxwell: So could Gibbs' neighbour.

(EN LA CALLE)

(Ted's car has crashed into the back of another. The driver of the other car and a policeman are present. Prodip has gone to telephone the office. He re-appears.)

Prodip: There was no reply. I presume* there was no one in the office.

Ted: What did I tell you? Laziness. *(To the other driver)* Hey. What do you think you're doing?

(The other driver is taking photographs of the crash.)

Conductora: I'm taking photographs, just in case you try to tell the police it was my fault.

Ted: Well it *was* your fault.

(A policeman approaches.)

Policía: Now, sir. These cars are causing an obstruction. Consequently, I must ask you to move your car to the side of the road.

(The other driver approaches.)

Ted: *(Pointing to the other driver.)* Why don't you tell her to move her car?

Conductora: I don't see why you're so angry. This is all due to your stupidity.

Policía: Since* you two don't seem to agree, may I suggest that I do the talking?

Ted: Yes, officer. As an experienced driver, I realised* of course that this woman here was driving too fast. So I put on my brakes yo avoid* her —

Conductora: Oh. That's not true. You went through a red light*, so you were bound to hit me.

Ted: That's absurd. The light was green. Naturally, I assumed* that you —

Policía: *(Interrupting)* In my experience,

road accidents generally give rise to* a certain nervous reaction.

Prodip: Yes. Exactly. He's suffering from shock, officer.

Ted: I am *not* suffering from shock. Because of this woman's stupidity, I was forced to —

Policía: You seem to be in rather an aggressive mood, sir. I'm afraid I shall have to deal with* this situation in the appropriate manner. I am reporting* you for careless driving, madam.

(He gives her a ticket.)

Conductora: What? Me?

Ted: *(To Prodip)* Hah. You see? The British policeman. The defender of justice in an unjust world. *(To the policeman)* Thank you, officer.

Policía: And I am also reporting you for careless driving, sir.

MOUNT ST HELENS

(Scenes of eruption of Mount St Helens and its aftermath.)

Joe: For many people living in the State of Washington the eruption of Mount St Helens in May 1980 was a cruel disaster. People were killed and injured in the explosion and the natural life of the surrounding countryside was devastated.

A huge amount of fine ash settled* on three States to the east of the mountain and large clouds of dust and volcanic ash were thrown up into the atmosphere. But to most scientists, the eruption of Mount St Helens was an unprecedented opportunity to study the effects of volcanoes on the world's weather.

(Joe talks to Dr John Gribbin, a Physics consultant.)

Gribbin: We were very lucky with Mount St Helens. What happened was that all of the muck* that blew out of the volcano came out sideways, the explosion went like that, instead of like that *(indicating different directions with hands.)*

It's the volcanoes that blow out upwards and shoot dust and gas into the stratosphere, very high in the atmosphere, that have a major effect on the world's weather. What seems to happen is that all of this material acts like a sunshield; it literally blocks out heat from the sun and stops it from getting through to the ground*. The earth below gets colder and as well as that there's a big effect on the circulation of the atmosphere, the whole pattern of the way the winds blow, because the effect of convection is suppressed. Convection is what makes hot air rise. The hot air at the ground rises up and circulates and when the ground gets colder and the high atmosphere gets hotter, the circulation doesn't work properly; there's less convection and really the effect is as if a spanner* has been thrown in the works of the weather machine. It does very erratic and unpredictable things: droughts in some places; floods in others; and all the time a bit colder.

Joe: Following an eruption, how long would you say does it take for the weather to settle down again into a predictable pattern?

Gribbin: The immediate effects take place within a month or two and they have an effect over about six months. They can affect the whole of the hemisphere within six months*, and they can have persistent* effects for a year or two after that. So we're talking about a long effect over two or three years, from one single eruption, and one that is a case in point*, although it's been less well photographed than Mount St Helens, is a Mexican volcano that erupted about a year after Mount St Helens and had a very big effect on what would be called the local weather in global terms although it covered the whole Pacific. It produced the great floods and rain storms that followed our Queen when she was on her visit to the west coast of the States, and the rain that was falling there wasn't falling in Australia on the other side of the Pacific. They had droughts, forest fires, and all kinds of agricultural problems, and that's an effect that's only just now, a year or more later, begun to diminish*.

Joe: Do you have any way of predicting when, or if a volcano is going to erupt at all, or is it always a surprise?

Gribbin: No, it's very much a surprise, an individual eruption, but one of the very interesting things that has emerged* from studies of patterns of volcanic eruptions, going back for hundreds, even thousands of years, is that during the middle part of the present century, the middle of the century, we had very few of these big explosive eruptions, the kind that do affect the weather. And if you look back to the year 1000 you see that the 50 years we've just lived through*, was the quietest in terms of volcanoes, and it was also the period of warm weather and very predictable, reliable weather. What we seem to be seeing now with a whole host of* volcanic eruptions worldwide*, is

actually a return to normal, and what the climatologists believe, and indeed fear*, is that we may also see a return to what's really normal weather, which means colder weather and more erratic weather.

Joe: Finally, is there anything positive to be gained from a volcanic eruption?

Gribbin: It's very hard to see any benefits that come out of it. It doesn't do a lot of immediate good in the short term, but I suppose if you wanted to be a super optimist you could look at the fact that all of the air that we breathe* and the water in the oceans has come out of volcanic eruptions over the entire history of the earth. If it wasn't for volcanoes, there wouldn't be any life on earth at all.

Joe: The explosion of Mount St Helens has had very little effect on our weather. No one can be sure when the volcano will erupt again, but in the mean time, plant and animal life have returned to the once desolate slopes* of Mount St Helens.

(EN LA OFICINA DE PRODUCCION)

(Corinne is piling up envelopes into Billy's arms.)

Corinne: This one's urgent. And this one's urgent. I think they're all urgent.
Billy: This job makes me sick*.
Corinne: It's all those apples you eat.

(Sarah comes over.)

Sarah: Isn't Ted back yet?*
Corinne: No. He's probably been held up* by the traffic.

(Ted and Prodip enter.)

Billy: Oh, hello, Mr Stenhouse. Were you held up by the traffic?
Ted: *(Angrily)* Yes.

(He goes to over to his desk.)

Billy: I think he was held up by the traffic.

(Everyone laughs.)

UNIT 10

I'm getting better.

Los comparativos

En esta unidad:

Billy y Sarah van a comprar una guitarra.

Prodip hace un reportaje sobre el té. Sarah se preocupa de los sintetizadores de sonido.

Continúan las investigaciones sobre el caso del asesinato, con la ayuda de un nuevo testigo.

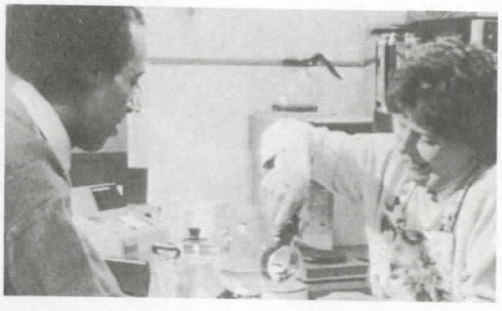
Aprenderá a usar los comparativos y superlativos de los adjetivos, a expresar el grado en que se producen las cosas utilizando *fairly, rather* y *quite* y a hacer sugerencias a los demás empleando *What about...?*

Antes del programa

1 Follow Through

Empareje cada una de las siguientes ilustraciones con una de las frases numeradas que se le ofrecen.

A Sarah finds Billy playing the guitar.



B Mrs Belmont has a surprise for Joe.

C Billy takes Sarah to buy a guitar. The assistant gives them some advice.

D Ted tells the staff that things aren't looking good* for FOLLOW THROUGH.

1) I'll pour* you the best cup of coffee you ever tasted!
2) I didn't know you could play the guitar, Billy.
3) Apparently fewer* and fewer people are watching the programme.
4) It's slightly more expensive and slightly better.

I. Aclaraciones sobre el vocabulario

things aren't looking good las cosas no tienen buen aspecto, no van bien
pour servir *(un líquido)*
fewer menos *(plural)*
scare asustar
lovely precioso, muy bueno o bonito
middle-aged de mediana edad
alone solo
wiser más sabio
sweet dulce, cariñoso
earn ganar
cans latas
at any rate de todas formas
movies películas *(en EE.UU.) (En inglés británico:* **films)**
you've ever tasted que haya probado
pretentious presumido
accountant contable, asesor fiscal
much too expensive excesivamente caro
a great deal cheaper mucho más barato
rubbish basura
polite cortés, simpático
customer cliente
the better of the two la mejor de las dos *(note que se emplea el comparativo, no el superlativo)*
to have some fun divertirse
instead en vez de
When is your first concert appearance? ¿Cuándo das el primer concierto?

D● 2 Tea

Lea el siguiente resumen del documental preparado por Prodip sobre las técnicas de clasificación y valoración del té. Consulte el vocabulario que le ofrecemos y resuelva los ejercicios propuestos, antes de ver el programa.

The British* have long been famous for their love of 'a nice cup of tea'. But few tea lovers know much about where the tea they drink comes from, still less how it is grown*, picked* and processed. The world's largest tea producers are India, China and Sri Lanka, but Kenya and Malawi are gaining in importance too. Tea is sold in auctions* and then it has to be tasted. This is done by expert tea tasters who taste up to six hundred cups of tea a day!

The quality of tea is affected by the climate, the altitude (the height at which the tea grows), and also by the part of the tea bush* from which it is plucked*. After the tea leaf has been plucked, it is processed in a tea factory. This is quite a complicated procedure*: slowly and carefully, the tea is reduced to a small, brittle* fragment. There is very little moisture* left in it, so it stays fresh. As soon as water is added, the dry* leaf becomes moist* again, and the taste of the tea is captured in the cup.

The small shoot at the top of the tea bush gives the best flavour*.*

I. Definiciones

Escoja la definición que corresponda a cada una de las siguientes palabras.

A	auction	1)	the weather conditions
B	climate	2)	hard but easily broken
C	pluck	3)	a public sale where goods are sold to the person who offers the most money
D	gain importance	4)	catch
E	brittle	5)	pick
F	capture	6)	become more important

II. Comprensión

Conteste las siguientes preguntas sobre el té.

A Which three countries are the main producers of tea?
B How is tea sold?
C What is a tea taster?
D Name three things which can affect the quality of tea.
E Why is tea dried in tea factories?

III. Aclaraciones sobre el vocabulario

the British los británicos
grown cultivar **(grow-grew-grown)**
pick recoger
auctions subastas
taster catador
bush arbusto
pluck cortar, recoger
leaf hoja *(de una planta)*
procedure procedimiento
brittle frágil, quebradizo
moisture humedad
dry seco
moist húmedo
shoot brote, tallo
flavour sabor
cash crop cosecha para vender
lay on disponer
keeping quality capacidad de mantenerse bien con el tiempo
infuse hacer una infusión
batch tanda
standard patrón, modelo
any given week una semana en concreto
estate finca, plantación
commodity género, mercancía, frutos
in bulk a granel
parcel paquete
elevation altura
bud botón, yema
on either side a ambos lados
stringent estricto
go lower into (the bush) cortan más, siguen más abajo
expertise experiencia
mis-handling mal manejo, mal tratamiento
fire tratar con fuego, a altas temperaturas
tea-dryer secadero de té
sort clasificar
oven horno
liquor humedecerse
entrust confiar, encargar
on a day to day basis día a día
the finer points los aspectos más delicados

D● 3 Synthesisers

Lea el siguiente resumen del documental preparado por Sarah sobre los sintetizadores de sonido, consulte el vocabulario que se incluye y responda las preguntas antes de ver el programa.

The instrument that dominated pop music in the sixties and seventies was the guitar, but we are now in the age of the synthesiser*.

A modern synthesiser has two main advantages to studio pop musicians and producers. It can reproduce the sound made by almost any 'real' instrument, and it can also memorise* and replay* pieces of music. It is possible for one musician to 'play' all the music parts required for a piece of music completely by himself.

The first music synthesiser was invented by American Bob Moog, but today's machines are far more complex than his original. Sarah meets record producer David Lawson in his studio, and he demonstrates various things that his synthesiser can do. David also has a sophisticated new invention — he can compose music on the synthesiser and the written music appears almost immediately on a VDU* (Visual Display Unit). 'It's quicker than writing it yourself!'

Sarah asks if synthesisers are a threat* to real musicians. David agrees that they are: 'A synthesiser used in the right way would be virtually indistinguishable* from an orchestra.'

I. Definiciones

Haga corresponder cada palabra de la columna izquierda con su definición correcta en la columna de la derecha.

A	synthesiser	1)	a room where music is made
B	studio	2)	a large group of musicians
C	memorise	3)	a machine that can combine sounds to make music
D	complex	4)	write music
E	compose	5)	learn and remember
F	orchestra	6)	with many parts, difficult to understand

II. Aclaraciones sobre el vocabulario

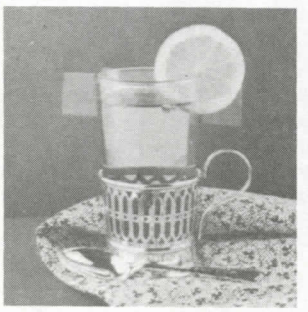
synthesiser sintetizador de sonido
memorise aprender de memoria, acumular en la memoria
replay volver a tocar
VDU pantalla *(de un ordenador)*
threat amenaza
indistinguishable imposible de distinguir
mixing console mesa de mezclas
conduct dirigir *(una orquesta)*
come about aparecer
in the early days al principio
device aparato
sci-fi = **science-fiction** ciencia-ficción
waver vacilar, titubear
keyboard teclado
whistle silbato
end up with acabar con, terminar por
bell-like sounds sonidos de campanas
voice-like sounds sonidos de voces
string-like sounds sonidos de cuerda
tack cola, algo que sigue a otra cosa
arrangement arreglo
screen pantalla
it would make more sense tendría más sentido
punch apretar, pulsar
harmonics armónicos (sonidos armónicos)
filter filtrar
wobbly vacilante, que sube y baja
Let's have a go. Vamos a intentarlo.

Ejercicios de comprensión sobre los documentales

En el documental de Prodip sobre el té, habla con un experto sobre la preparación de este producto. Una vez que haya oído en su cassette las declaraciones de éste, ponga las cinco frases o términos que le ofrecemos a continuación y que se refieren a las distintas fases en la fabricación del té, en el orden correcto.

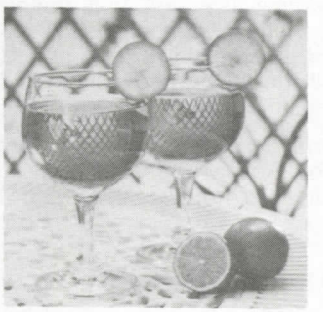
The leaves are:

A dried
B taken to the factory
C picked
D put into packets
E made into very small pieces



MINT TEA

Sprig of fresh mint and pour over freshly made hot tea.



TEA FIZZ

To a pint of iced tea add 1 pint of lemonade, wine glass of lime juice and stir with ice.

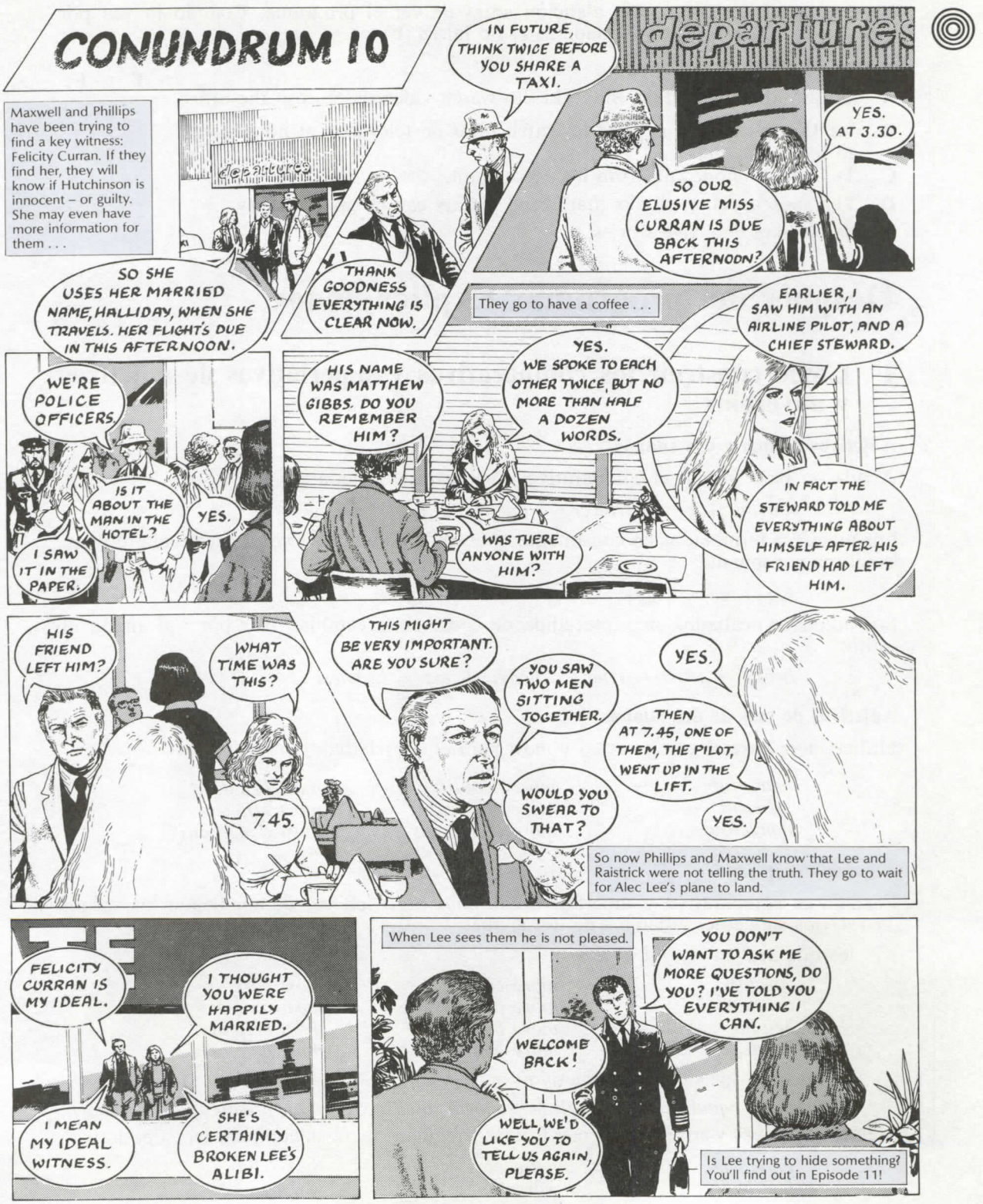
Conundrum

En el décimo capítulo de Conundrum, Phillips y Maxwell continúan con sus investigaciones. Por fin encuentran a Felicity Curran, que había compartido el taxi hasta el aeropuerto con el Sr. Hutchinson. Durante una conversación con ella, el caso parece tomar un nuevo rumbo.

Estudie con interés el resumen ilustrado que le ofrecemos en la siguiente página y repase el vocabulario, que puede resultarle útil para comprender el episodio.

I. Aclaraciones sobre el vocabulario

return ticket billete de vuelta
thank goodness gracias a Dios
maiden name nombre de soltera
I'll be hearing from you tendré noticias suyas
twice dos veces
elusive evasiva, fugaz
is due back this afternoon vuelve esta tarde
What do we call her? ¿Cómo la llamamos?
either uno cualquiera de los dos
desk mostrador
exchange intercambiar
earlier antes
went over to the lift se dirigió al ascensor
Would you swear to that? ¿Juraría eso? (que es verdad).
just sólo, solamente


CONUNDRUM 10
Maxwell and Phillips have been trying to find a key witness: Felicity Curran. If they find her, they will know if Hutchinson is innocent – or guilty. She may even have more information for them . . .
departures
IN FUTURE, THINK TWICE BEFORE YOU SHARE A TAXI.
THANK GOODNESS EVERYTHING IS CLEAR NOW.
departures
YES. AT 3.30.
SO OUR ELUSIVE MISS CURRAN IS DUE BACK THIS AFTERNOON?
SO SHE USES HER MARRIED NAME, HALLIDAY, WHEN SHE TRAVELS. HER FLIGHT'S DUE IN THIS AFTERNOON.
WE'RE POLICE OFFICERS.
IS IT ABOUT THE MAN IN THE HOTEL?
YES.
I SAW IT IN THE PAPER.
They go to have a coffee . . .
HIS NAME WAS MATTHEW GIBBS. DO YOU REMEMBER HIM?
YES. WE SPOKE TO EACH OTHER TWICE, BUT NO MORE THAN HALF A DOZEN WORDS.
WAS THERE ANYONE WITH HIM?
EARLIER, I SAW HIM WITH AN AIRLINE PILOT, AND A CHIEF STEWARD.
IN FACT THE STEWARD TOLD ME EVERYTHING ABOUT HIMSELF AFTER HIS FRIEND HAD LEFT HIM.
HIS FRIEND LEFT HIM?
WHAT TIME WAS THIS?
7.45.
THIS MIGHT BE VERY IMPORTANT. ARE YOU SURE?
YOU SAW TWO MEN SITTING TOGETHER.
WOULD YOU SWEAR TO THAT?
YES.
THEN AT 7.45, ONE OF THEM, THE PILOT, WENT UP IN THE LIFT.
YES.
So now Phillips and Maxwell know that Lee and Raistrick were not telling the truth. They go to wait for Alec Lee's plane to land.
FELICITY CURRAN IS MY IDEAL.
I THOUGHT YOU WERE HAPPILY MARRIED.
I MEAN MY IDEAL WITNESS.
SHE'S CERTAINLY BROKEN LEE'S ALIBI.
When Lee sees them he is not pleased.
WELCOME BACK!
YOU DON'T WANT TO ASK ME MORE QUESTIONS, DO YOU? I'VE TOLD YOU EVERYTHING I CAN.
WELL, WE'D LIKE YOU TO TELL US AGAIN, PLEASE.
Is Lee trying to hide something? You'll find out in Episode 11!

Durante el programa

Lea las siguientes frases con atención antes de ver el programa. Cuando lo vea por primera vez, decida si son verdaderas (**T**) o falsas (**F**).

		T	F
A	Sarah didn't know that Billy likes to watch videocassettes in the office.		
B	Joe thinks that it's as good to watch films on television at home as to go to the cinema.		
C	Ted gets a phone call from his accountant.		
D	The shop assistant thinks that cheap guitars can be good quality.		
E	Sarah likes detective stories.		

Después del programa: Explicaciones

1 Cómo construir los comparativos y superlativos de adjetivos y adverbios

Adjetivos de una y dos sílabas

Añada *-er* para formar el comparativo y *-est* para el superlativo:

narrow + er narrower *narrow + est = narrowest*

Los adjetivos terminados en consonante, precedida de una sola vocal acentuada, doblan la última consonante:

big + er = bigger *big + est = biggest*

Los adjetivos acabados en *y* precedida de consonante cambian la *y* por *i* al añadir el sufijo:

heavy + er = heavier *heavy + est = heaviest*

Adjetivos de más de dos sílabas

Utilice *more* para el comparativo y *most* para el superlativo:

beautiful	*more beautiful*	*most beautiful*
efficient	*more efficient*	*most efficient*
dangerous	*more dangerous*	*most dangerous*

Algunas excepciones

Forman su comparativo y superlativo con *more/most* (en vez de añadiendo los sufijos *-er/est)* los siguientes adjetivos de dos sílabas:

los que acaben en *-ful* o *-less:*

careful	*more careful*	*most careful*
careless	*more careless*	*most careless*
helpful	*more helpful*	*most helpful*
helpless	*more helpless*	*most helpless*

Y, además, los siguientes adjetivos:

certain, equal, famous, foolish, frequent, modern, normal, private, public, sudden.

Algunos adjetivos y adverbios tienen formas irregulares para su comparativo/superlativo:

good/well	*better*	*best*
bad/badly	*worse*	*worst*

Recuerde que el segundo término de la comparación va introducido siempre por *than:*

bigger than, smaller than, better than, etc.

El comparativo de igualdad se construye con *as ... as* para todos los adjetivos, independientemente del número de sus sílabas. En negativa, se usa *so ... as*, aunque cada vez se emplea con mayor frecuencia *as ... as* como en las frases afirmativas: *as big as, as interesting as, as handsome as.*

2 Algunos usos de los comparativos

A) Para expresar incremento o disminución

Se suele utilizar dos comparativos iguales generalmente unidos por *and:*

Prodip: Fewer and fewer people are going to the cinema. (El número va disminuyendo.)

Otros ejemplos:

My dog's getting bigger and bigger. (Y sigue creciendo.)
Joan's on a diet. She's getting thinner and thinner every day. (Sigue adelgazando aún.)
Life in London is becoming more and more expensive. (Sigue encareciéndose.)

Observe que con los adjetivos que forman su comparativo con *more*, el doble comparativo se construye con *more and more*. No es preciso repetir el adjetivo.

B) Para conectar dos hechos relacionados entre sí *the more... the more; the less... the less...*

Observe los siguientes ejemplos tomados de Follow Through:

Sarah: The older you get, the more realistic you become = Cuanto mayor eres, más realista te haces.
Shop assistant: The less you pay, the less you get.=Cuanto menos pagas, menos consigues (menos te dan).

Dos comparativos (de superioridad o de inferioridad con *less)* introducidos por el artículo determinado *the*, se emplean para conectar entre sí dos hechos que se encuentran directamente relacionados. Es la construcción equivalente a nuestro «cuanto más/menos... más/menos».

Otros ejemplos:

Try not to be late. The later you are, the faster we'll have to drive. = Cuanto más tardes, más deprisa tendremos que conducir (ir).
The more exercise you take, the healthier you become. = Cuanto más ejercicio haces, más sano te encuentras.

Note que, en este caso, el primer término de la comparación no es precisamente un adjetivo: *You take a lot of exercise/You take more exercise: The more exercise you take...*

Igualmente:

The more you eat, the fatter you get. = Cuanto más comes, más engordas.

2.1 Ejercicio: Construya comparativos y superlativos

¿Cuáles son las formas de comparativo y de superlativo de los siguientes adjetivos?:

equal	sophisticated	amusing
tidy	public	thin

2.2 Ejercicio: Escriba frases

Vuelva a escribir las frases siguientes, empleando comparativos o dobles comparativos.

Ejemplo: *Los Angeles is a big city, and it's growing.*
Respuesta: **Los Angeles is getting bigger and bigger.**

A The weather's beautiful, and it's improving.
B If you don't work much, you don't earn much.
C As the party continued, he became increasingly tired.
D I'm very pessimistic about the state of the world. And my pessimism increases.
E When you're happy, you can make others happy too.

Ahora escuche las respuestas en la cassette y repítalas.

3 Cómo expresar entusiasmo o disgusto empleando los superlativos

Mrs Belmont: Mr Ralston... I'll pour you the best cup of coffee you've ever tasted.

Utilizando el superlativo, la Sra. Belmont muestra lo entusiasmada que está con su nueva cafetera. Estudie con atención los siguientes ejemplos, grabados también en su cassette, en los que los distintos hablantes muestran su entusiasmo, o su disgusto, empleando un superlativo.

What did you think of that movie?

I think it was the worst film I've ever seen.

Have you ever been to Nepal?

Oh yes! It was beautiful. In fact, I think it's the most beautiful place I've ever been to!

Did you enjoy your meal, sir?

No I did not. It was the toughest steak I've ever eaten!

Observe el empleo de *ever* en todas estas frases: *I've ever eaten, I've ever seen*, etc. Equivale a nuestros «nunca», «jamás», etc.

The best book I've ever read. = El mejor libro que he leído jamás en mi vida.
The toughest steak I've ever eaten. = El filete más duro que jamás haya tomado.

3.1. Ejercicio: Escriba frases

Construya frases como las que hemos estado utilizando en estos ejemplos (superlativos) para describir las situaciones siguientes.

Ejemplo: *A good film.*
Respuesta: *The best film I've ever seen.*

A an amusing book
B a very uncomfortable bed
C an exceptionally interesting lecture
D a very exciting tennis match
E a really awful singer

4 Cómo expresar en qué grado ocurren las cosas

Para modificar el grado en que se producen los adjetivos y adverbios se emplean las palabras *quite*, *very*, *rather*, *fairly*, *too*, *slightly*, *a little*, como en los siguientes ejemplos:

Ted: Tell Prodip I'm fairly happy with that.
Ted: It's a little too sophisticated.

I'm happy. often	I'm fairly happy. fairly often	I'm very happy. very often

Fairly equivale a nuestro «bastante»:

I'm fairly happy. = Estoy bastante contento; es decir, no muy satisfecho, pero tampoco descontento.
fairly often = bastante a menudo; *fairly often* implica una menor frecuencia que *often*

Muy importante: El acento de las frases en que intervienen las palabras a que nos estamos refiriendo es sumamente importante. Escuche en la cassette las frases siguientes y note en qué palabra de la frase recae el acento más fuerte:

Tell Prodip I'm *fairly* happy with that.

Ted acentúa *fairly*, que pasa, por tanto, a ser la palabra más importante de la frase. Sabemos que Ted no está descontento, pero está claro que tampoco está sumamente contento.

Escuche la frase siguiente:

Tell Prodip I'm fairly *happy* with that.

Ted ha acentuado la palabra *happy*. Sabemos que Ted está contento con el trabajo de Prodip.

Recuerde que en inglés si alteramos la acentuación de la frase podemos cambiar su significado.

Escuche en su cassette las siguientes frases y repítalas en las pausas, intentando imitar con la mayor exactitud posible la acentuación y entonación de las mismas.

I thought the film was quite *good.*
I thought the film was *quite* good.

En la primera frase acentuamos *good*. Sabemos que a quien hablaba le gustó la película, que tiene un buen concepto de ella. En el segundo ejemplo hemos acentuado *quite*. Sin que le disgustara, sabemos que al hablante no le impresionó demasiado favorablemente la película en cuestión.

4.1 Ejercicio: Escuche y escriba

Escuche las cuatro frases siguientes en el audiocassette. Observe qué palabras están acentuadas y responda las preguntas que se le formulan eligiendo entre las dos posibilidades que en cada caso se le ofrecen.

A Have you heard my new record? I think it's quite good.
Does the speaker like it? 1) Yes. 2) Not much.

B What did you think of that new record? Well, I thought it was quite good.
Does the speaker like it? 1) Yes. 2) Not much.

C This restaurant's slightly expensive, isn't it?
The speaker thinks the restaurant is 1) expensive. 2) only a little expensive.

D It's a bit cold today, isn't it? Well, yes, it is a bit cold.
Who thinks it is colder, speaker 1) or speaker 2)?

Rebobine la cassette y repita las frases en las pausas.

5 Cómo hacer sugerencias

Billy: Why don't you learn to play the guitar, Sarah?
Mrs B.: What about a nice cup of tea?

Why don't you/we...? y *What about...?* se emplean con frecuencia para hacer sugerencias: *Why don't you try the next exercise?*

5.1. Ejercicio: Diga o escriba frases

Escuche (o lea) las siguientes frases y construya otras en las que emplee *Why don't you...?*

Ejemplo: *go to the cinema.*
Respuesta: **Why don't you go to the cinema?**

A go to the cinema
B go and see the new James Bond film
C take an aspirin
D go on holiday

Haga ahora sugerencias basadas en las frases siguientes utilizando *What about...?*

Ejemplo: *a cup of tea.*
Respuesta: **What about a cup of tea?**

A a cup of coffee
B a glass of milk
C a weekend in Paris
D a trip to the zoo

Imagine ahora que habla con un inglés que visita su país por primera vez. Sugiérale algunas cosas que pueda ver o hacer.

6 Otras expresiones y construcciones de interés

1. **The British have long been famous for...** = Los británicos han sido famosos desde hace mucho tiempo por...

   The seguido de un adjetivo significa: «(Todos) los...» El adjetivo no se suele nominalizar en inglés excepto en este caso.

   the rich = los ricos
   the poor = los pobres
   the French = los franceses

2. **much too expensive** = demasiado caro, excesivamente caro

   No confunda «**much too** + *adjetivo*», que significa «**excesivamente** + *adjetivo*», «**tremendamente** + *adjetivo*», con «**too much** + *sustantivo incontable*» o «**too many** + *sustantivo contable en plural*», que significa «**demasiado** + *sustantivo*/**demasiados** + *sustantivo en plural*».

   too much work/too many people
   much too high

3. **the better of the two** = el mejor de los dos

   Note que cuando comparamos dos objetos o personas utilizamos el comparativo. Si comparamos más de dos se suele usar el superlativo.

   He's the best doctor in this town.
   Peter or John can do that job. But Peter is the better of the two.

4. **mis-handling** = mal empleo

   El prefijo *mis* (a veces separado del resto de la palabra compuesta por un guión) significa algo mal hecho, equivocado:

   handle = manejar, tratar → *mis-handle* = tratar mal, equivocadamente
   print = imprimir → *misprint* = errata, impresión errónea
   mistake = tomar equivocadamente, confundir

Resumen del contenido

En esta unidad ha aprendido:

1. A construir los comparativos y superlativos de los adjetivos:

good	*better*	*best*
nice	*nicer*	*nicest*
dangerous	*more dangerous*	*most dangerous*
amusing	*more amusing*	*most amusing*

2. A expresar incrementos o decrementos en un proceso, utilizando dobles comparativos:

   The music became louder and louder.
   More and more people are buying videos.

3. A conectar dos hechos relacionados entre sí:

   The younger you are, the more energy you have.
   The longer I live, the more I enjoy life.

4. A expresar entusiasmo o disgusto utilizando los superlativos:

   That was the nicest weekend I've ever spent!
   This is the most disgusting cup of tea I've ever drunk!

5. Cómo expresar los distintos grados en que se produce una acción con expresiones como *fairly, quite, slightly, a bit:*

   Recuerde que la entonación y acentuación cambian el significado.

6. A hacer sugerencias empleando las expresiones:
   What about...? y *Why don't you...?*

Actividades complementarias

Tea

1. Lea el siguiente extracto de un folleto preparado por el Tea Council, responsable del control de la calidad del té. En él se relacionan algunas de las cualidades de ese producto. Busque en el párrafo las palabras que signifiquen:

A good for you
B cheap
C gives you energy
D helps you calm down when you're nervous
E it has many different uses

CHECK THIS LIST OF QUALITIES WHICH MAKE PEOPLE GO FOR TEA IN A BIG WAY

IT'S A NATURAL

There are no additives or artificial flavourings in tea. In fact — water apart — it has got to be one of the *most* natural drinks available.

IT'S REVIVING...

Beneficial stimulants in tea have a pick-you-up effect at any time in the day, banishing fatigue and heightening alertness and concentration. Whether in the home or at work... tea refreshes and revives.

... YET RELAXING

The warming glow of a hot, sweet cup of tea is well known as a calming influence in a calamity or crisis. Tea can help you to sleep at night, by helping relax any anxiety-induced tenseness.

IT'S HEALTHY...

... and diet approved because it's natural. Try tea without milk and sugar, perhaps with a slice of lemon, for a calorie free drink.

NUTRITION TEST

Tea makes nutrition sense, and that's official. It contributes to vitamin intake, and adds to the daily requirements for other nutrients. Overall '...tea contributes to mental and physical wellbeing...' *Nutrition Bulletin* (British Nutrition Foundation).

HELPS FITNESS

Because it's natural and healthy it's obvious for anyone with fitness in mind — from the weekend jogger to top athletes. And it's good *after* exercise too.

GOOD WITH MEALS

Tea helps the body's digestive system — unlike many other mealtime drinks — it contains no sugar or alcohol. And it actually helps to take the 'heaviness' out of meals by getting the stomach muscles moving.

CERTAINLY ECONOMICAL!

Tea gives you a lot of 'cuppas' for your money, some 55 cups from the standard 125g packet and up to 150 from the popular box of 80 tea bags.

GOOD FOR CHILDREN

Unlike fizzy drinks, the sugar content *can* be controlled. And it doesn't affect the appetite. And did you realise how *versatile* tea is?

pick-you-up effect efecto estimulante
banish suprimir, eliminar
heighten realzar
glow calor
slice rodaja, rebanada
calorie free sin calorías
intake consumo
well-being bienestar
fitness buena forma física
jogger el que practica el *jogging*
cuppa taza de té *(coloquial)*
fizzy con gas, gaseado

2. Le ofrecemos a continuación las instrucciones que debe seguir para preparar una buena taza de té, pero las hemos cambiado de orden. ¿Puede volver a colocarlas en el orden correcto? Recuerde que nos referimos al orden en que se prepara el té en Gran Bretaña, que puede ser ligeramente diferente al orden seguido en otros países.

A Put milk in the cup.

B Fill the kettle with cold water.

C Put one teaspoon of tea per person in the teapot.

D Warm the teapot.

E Let the tea brew for four to five minutes.

F Boil the kettle.

G Pour the tea.

H Pour boiling water into teapot.

Nota: No confunda **kettle** (tetera, cacharro de cocina que sirve para calentar agua) con **teapot,** cacharro que sirve para hacer y servir el té (tetera).

Guiones completos del programa

FOLLOW THROUGH

(EN LA OFICINA DE PRODUCCION)

Billy: When you're too scared* to move,
But you don't want to stay,
And you wish that things were different,
But you know that's not the way,
You know that's not
The way things are.
Oh it isn't quite as bad
As it might be,
But it isn't half as good
As you'd hoped.
Sarah: I didn't know you could play the guitar, Billy*.
Billy: Oh. Well, I... I didn't know that anyone —
Sarah: Don't worry. I enjoyed it. It was lovely.
Billy: I'm getting better, I suppose. But I still don't play as well as I'd like to.
Sarah: Sounded fine to me. Oh, I always wanted to play a musical instrument, but... well, the older you get, the more realistic you become.
Billy: Oh, but Sarah. That's not realistic. That's, well, that's just pessimistic. You mustn't give up like that. You're not old.
Sarah: I suppose not —
Billy: — you're only middle-aged*.
Sarah: Thank *you*.
Billy: Well, you look quite young.

(She stands up and walks towards the door.)

Sarah: You're often here alone*, aren't you? Do you like being alone?
Billy: Sometimes I do. A bit. Not a lot. When there's no one around, I like to play videotapes.
Sarah: Yes, I know.
Billy: How did you know? I thought it was a secret.
Sarah: *(Walking towards the desk.)* Ah. Well, I'm even older and wiser* than I look.
Billy: I know: why don't *you* learn to play the guitar? I'll give you lessons, if you like.

(He stands up.)

Sarah: Oh that's sweet* of you, Billy, but I don't think so. I don't even have a guitar.
Billy: Well, you could buy one. You earn* a lot more than I do. And I'll give you lessons. Free.
Sarah: I'm pretty unmusical, you know.
Billy: Not with me as your teacher. Just think, you're being offered lessons free from a leading guitar virtuoso.

(He strums noisily on his guitar as Ted enters.)

Ted: I wonder if a leading guitar virtuoso could find the time to collect two cans* of film?
Billy: All right. When?
Ted: The sooner the better. How about *now?*

(Billy hands the guitar to Sarah, as he makes to leave.)

(To Sarah) I hope you don't mind my using your office.

(He sits down at his desk.)

Billy: *(Standing in the doorway)* Er... I'll get that film now.
Ted: Oh, put a couple of coins in the meter as you go, will you?

(He hands Billy some money.)

Billy: Yes, Mr Stenhouse.

(Billy takes the money and exits.)

(EN LA CAFETERIA)

(Mrs Belmont is trying to use the filter coffee machine. Prodip and Joe are seated at one of the tables.)

Prodip: That's true, of course, but don't you find it sad that fewer* and fewer people are going to the cinema — in Europe at any rate?
Joe: But they're still watching movies*. Only they're watching them at home or on their televisions and videos, and that's just as good, isn't it?
Prodip: No, it's not as good. It's not the same experience.
Joe: Well, it's easier and it's cheaper.
Prodip: Yes. But the quality of the experience is... less intense. Look, the cinema used to be a place where people could well... dream.
Joe: You can dream at home. At least I can.
Prodip: Perhaps you have less interesting dreams than most people.
Joe: *(Laughing)* Don't you believe it, Prodip. You are a romantic, a real romantic.
Prodip: No I'm not, really I'm not.
Joe: Yes, you are.
Mrs Belmont: *(To Joe)* Mr Ralston. If you

come over here, I'll pour* you the best cup of coffee you've ever tasted*.

Joe: *(Walking over towards the counter)* Now that's an offer.

Mrs Belmont: I don't know why I've never used this machine before. It's as simple as ABC. There.

(She pours out the contents of the jug.)

Oh.

(She sees that it contains only water.)

It looks a bit weak.

Joe: It looks a bit like water.

Mrs Belmont: Perhaps I did something wrong.

Joe: Oh, no, no, no, no, no. It's the machine, Mrs B. It's a very complicated machine.

Mrs Belmont: What about a nice cup of tea?

TEA

(Prodip watches a tea auction in progress in Colombo, Sri Lanka.)

Prodip: A tea auction in Colombo.

For many Third World countries, tea is a convenient cash crop*, and an important export. The world's biggest tea producers are India, China and Sri Lanka. But other countries, such as Kenya and Malawi, are fast gaining in importance. The world's largest importer of tea is Great Britain. In fact, Great Britain takes almost 25 % of all world exports.

Well, after a period of decline, people in England have again started drinking more tea.

(Prodip at Sir John Lyon House.)

Here at Sir John Lyon House in the City of London, teas are tasted and examined, and checked for flavour and quality. One of the men in charge of this is Dominic Beddard. *(To Beddard)* What exactly do you do, to taste tea?

(Tea processing is shown while Dominic Beddard and Prodip discuss it.)

Beddard: Well, we will show you in a minute what is laid on* but basically it's a question of comparison between one cup and another, to assess it for its flavour and its strength and for its keeping quality*, and our daily routine here is to do exactly that. The tea has to be weighed in a precise measurement into each cup and the liquor is then infused* for six minutes, in our case, to make quite sure that all the flavour that is available in that tea comes out, and the taster then goes down the batch* and he compares one tea against another so that he can see whether their performance is better or worse than previously, and you also have another standard* for valuation purposes, so that you know on any given week* whether the market has gone up or down and therefore whether you should increase or diminish your valuation.

Prodip: Are there really big differences between teas from different parts of the world?

Beddard: Yes. Very considerable differences, not only from countries of origin, but between individual teas from the same estate* made on different days, and I think this is one of the interesting facets of tea, in that you can't sell it as a commodity* in bulk*. It has to be sold in small parcels* because each individual day's manufacture can taste different to the previous day. I think that the climate plays probably the largest part here, and the tea, for example, that grows at six or seven thousand feet in equatorial Africa or in Ceylon, produces a certain flavour, possibly because of the coolness of the climate or the elevation* itself, which is not available on tea which is grown in a lower elevation but, in addition, tea which is grown during wet weather and is growing fast, produces less attractive character and flavour than the tea that is growing very slowly in dry conditions, and this applies really throughout the tea growing world.

Prodip: What constitutes the leaf? What part of the bush do you use?

Beddard: You take the most succulent part which is the little shoot at the top, the bud* and the leaves on either side* of it, and these pluck easily. They're very brittle and very juicy and this produces the best flavour. Those people who have less stringent* rules about plucking will go lower into the bush* and they will diminish the quality of the tea as a result.

Prodip: What happens to that tea once it's been plucked?

Beddard: When it has been plucked, it is then processed in a tea factory, which is a fairly complicated procedure and requires a lot of expertise*, because you can very easily damage good quality tea that comes in from the field by mishandling* in the factory. But, in the process, the tea is reduced from being a green, brittle leaf, and it is then put through various machines which reduce its size to a small particle, which is then fired* in a tea dryer*, and the particles are then sorted* and the finished product is what people see in their packet, a small, brittle, crisp fragment.

Prodip: Which has just been dried?

Beddard: Which has been fired, yes. It's as if it's been put in an oven. It is in fact a type of oven that fires it, and this reduces the moisture content down to a very low level, so that the tea then retains its freshness, and it will liquor* again quickly when infused with water. *(Tea tasting is shown.)* As far as this particular operation that you're seeing here is concerned, the tea is tasted and valued by us, prior to being sold by us, and we are entrusted* by the companies concerned overseas to do this procedure for them. They don't know what is possibly happening in the market on a day to day basis*. They also may not know exactly the finer points* of the tasting on which depends the value of the tea.

(EN LA OFICINA DE PRODUCCION)

(The documentary on tea tasting ends on the monitor in the viewing area. Ted has been watching it with Corinne.)

Ted: OK. Tell Prodip I'm fairly happy with that.
Corinne: Right.
Ted: It's perhaps a little too... how shall I put it?
Corinne: Expensive?
Ted: A little too sophisticated.
Corinne: Yes. Prodip does think he's the most sophisticated man in the world.
Ted: Oh, he's not so much sophisticated, more —
Corinne: Pretentious*.
Ted: Yes. Have you been reading a dictionary?

(A telephone rings in another part of the office.)

Corinne: No, Mr Stenhouse. I have not.

(She stands up.)

Don't forget your meeting with Mr Smith this afternoon.
Ted: Oh, heavens. Who told you to arrange that?
Corinne: You did, Mr Stenhouse.

(She walks off.)

Sarah: *(Shouting)* Ted. Phone call for you.

(Ted walks over to Sarah and takes the telephone from her.)

Ted: It's not Smith, is it?
Sarah: No.
Ted: Ah, good.
Sarah: It's your accountant*.
Ted: That's even worse.

(EN UNA TIENDA DE GUITARRAS)

(Sarah hurries into the shop. Billy is tuning up a guitar.)

Sarah: Oh, Billy. I *am* sorry. This shop's so difficult to find. And Ted kept me late talking about how he'd got the most idiotic accountant in the country.
Billy: Oh, that's all right. I'm having a good time. *(Indicating to Sarah the guitar he is tuning.)* This one's beautiful, Sarah.

(Sarah looks at the price tag.)

Sarah: Oh, you've got to be joking. It's much too expensive*.
Dependiente: It's not that expensive, really, when you consider it's one of the best guitars you can buy.
Sarah: *(To the assistant)* I'm only a beginner. I don't know how long I shall want to keep it. I want something a great deal cheaper*.
Dependiente: The less you pay, the less you get.

(He shows Sarah another guitar.)

This one, for instance. Extremely cheap.
Sarah: Oh. But quite good.
Dependiente: No. Quite bad. Absolute rubbish*, to tell you the truth.
Sarah: Good enough for me.
Dependiente: That depends on how unmusical you are.
Sarah: Thanks a lot. I thought your job was to be polite* to your customers*.
Dependiente: I'm an artist, a musician. I'm not going to tell people lies just to be polite.
Billy: Show her that one... next to it.
Dependiente: Right. *(The assistant hands another guitar to Billy.)* It's slightly more expensive. And slightly better.
Billy: It's not bad, is it?
Dependiente: It's the better of the two*. In other words, it's not rubbish.
Sarah: Fine.
Dependiente: It's just a little better than rubbish.
Sarah: Don't be such a perfectionist. *(Taking the guitar from Billy)* I just want to have some fun* with it.

(She strums a 'chord'.)

Dependiente: *(Handing her yet another guitar)* Try this one instead*. It's only a bit more expensive, but the tone is much richer.

(She strums on the guitar the assistant has just given her.)

Sarah: I'll take it.

Billy: Great. Well done. Hey, when's your first concert appearance?*

Sarah: Oh, I don't know — about twenty years from now?

SYNTHESISERS

(Sarah visits a sound studio and talks to its owner, David Lawson.)

Sarah: I'm in David Lawson's sound studio. This is a mixing console*, and everything in the studio is connected to it. David's not conducting* an orchestra, but seated at a synthesiser. David, how did synthesisers come about*? Did somebody invent them?

Lawson: They've been with us a long time in actual fact. In the early days*, a device* called the Onde Martineau — that was in the '30s — was played in orchestras and on early sci-fi* films. It sounded a bit like a soprano, wavering* away, but it's commonly accepted that Dr. Robert Moog was the father of today's synthesiser. His earliest synthesiser came in several different boxes, and connected up to one keyboard* and made one sound at a time. Now that could be anything, a musical sound or a wind noise or whatever. For instance, the Onde Martineau that I mentioned, this early French invention, sounded a bit sort of — a bit like a whistle*, crossed with a soprano. Nowadays, the same sort of sound might be something like that, you know, and they take many shapes or forms; a simple synthesised sound may use just one oscillator. Now, if I were to say an oscillator is quite simply just a voice; we'll just call it a voice, and it would sound *(demonstrating various sounds which can be obtained from the synthesiser)* like that, or like that, or like that. It can sound like anything. It's just using one voice. I've ended up with* this particular synthesiser because it's capable of reproducing very simple sounds, to very complex sounds. We can get bell-like sounds*, or we can get voice-like sounds*, or we can get string-like sounds*. Or the well known? *('Jaws' theme music.)* Or I should say? *(He corrects what he has just played and plays a correct version of the 'Jaws' theme music.)*
We can get sounds using a shorter tack*, which means a sound which is pretty immediate but with another sound coming in afterwards, so if I hold the keyboard, I get another sound coming in afterwards. Not only can I play tunes, into this particular synthesiser. 'Three Blind Mice', for example. So, I would play that and now I can record it. And it will play it back to me, complete with mistake. So, I can then take another sound and play along with it and pick yet another sound. And I could go on up to sixteen tracks and produce quite an arrangement* of 'Three Blind Mice'. Having done that, I could go over to the terminal, and press a couple of buttons, and have the music come up on the VDU, on the screen* in other words, as printed music.

Sarah: I'd like to see that.

Lawson: Certainly. So I press PF3, which is just the name of a button and H for copy because I'd like the music to be printed out automatically. *(Showing Sarah the print-out of the music.)* 'Three Blind Mice'.

Sarah: So quick!

Lawson: Yes, it's quick. It's actually quicker than writing it out yourself, if you had to.

Sarah: How does the sound of a real instrument compare with a sound that you can make on the synthesiser?

Lawson: I think it'd probably be easier if I showed you at the keyboard. I think it would make more sense*.

Sarah: Thank you.

Lawson: Now, for example, here we have synthesiser voices of this particular synthesiser playing a trumpet sound. If I go to the terminal, punch* a couple of buttons, I'll play you a real trumpet. *(Trumpet sound.)*

Sarah: I don't think I can tell the difference.

Lawson: There is a difference, harmonically. We're talking about a note; it has harmonics*, and if I were to go up or down with a real trumpet, the harmonic structure of that note would change.

Sarah: What can the synthesiser do to a human voice?

Lawson: What can a sunthesiser do to a human voice? Well, many things. We can filter* it and we could play it higher or lower, or make you sound wobbly*, or whatever.

Sarah: Can you do that to my voice?

Lawson: Certainly.

Sarah: Let's have a go*.

What can a synthesiser do the human voice?

Lawson: That was your question, I believe.

(Voices made faster and slower by the synthesiser.)

Lawson: 'Three Blind Mice', yes. Not sung very well, I might add.

Sarah: Thank you, David. And, goodbye.

(Sarah's voice is distorted by the synthesiser.)

(EN LA OFICINA DE PRODUCCION)

(Sarah and Billy are in the viewing area.)

Sarah: But I don't really like detective stories.
Billy: You'll like this one a lot. I'm pretty sure I know who the murderer is.
Sarah: Well tell me, then I shan't have to watch it.

(Billy makes Sarah sit down and sits down himself.)

Billy: Shhh.

CONUNDRUM: EPISODE TEN

(EN LA TERMINAL DEL AEROPUERTO)

(Maxwell is on the telephone.)

Maxwell: Halliday... Yes. Halliday. That's the name on Miss Curran's passport, so that's the name she'd normally use when travelling. Yes, she's got a return ticket*. Her flight's due in this afternoon. Thanks. 'Bye.

(She puts the telephone down.)

(EN LA TERMINAL DEL AEROPUERTO)

(Maxwell, Phillips and Hutchinson come from the airport terminal and walk towards a taxi.)

Hutchinson: Well, thank goodness* everything's clear now.
Maxwell: The hotel had her home address, so we were able to speak to her husband. He told us that she normally travels under her maiden name* Curran. For business purposes.
Hutchinson: And I'll be hearing from you* again quite soon, I suppose?
Phillips: You'll be hearing from somebody about the video business. Yes.
Hutchinson: You know where to find me.
Phillips: If we need to. Yes.
Hutchinson: Yes. Well — er — thank you.

(Hutchinson starts to get into the taxi.)

Phillips: Oh! Just one other thing, Mr Hutchinson.
Hutchinson: Yes?
Phillips: In future, think twice* before you share a taxi.
Hutchinson: Of course. Yes.

(The taxi drives off.)

Phillips: Our elusive* Miss Curran is due back* this afternoon.
Maxwell: Three-thirty.
Phillips: Time for a coffee, then.

(They walk back towards the airport terminal.)

(EN EL HALL DE LLEGADAS DEL AEROPUERTO)

(Maxwell and Phillips are waiting for Ms Curran.)

Phillips: So what do we call her?* Halliday or Curran?
Maxwell: Either*.
Phillips: It makes life complicated, doesn't it?

(They see Ms Curran accompanied by an airport official and go to meet her.)

Phillips: *(To Ms Curran)* Miss Felicity Curran?
Ms Curran: Yes.
Phillips: We're police officers. If we could have a word.
Ms Curran: About the man in the hotel?
Phillips: Yes.
Ms Curran: I saw it in the paper. What would you like to know?
Phillips: Would you like a coffee?
Ms Curran: Yes.
Phillips: Good.

(EN EL RESTAURANTE DEL AEROPUERTO)

(Phillips and Maxwell are with Ms Curran. Phillips shows her a photograph of Gibbs.)

Phillips: His name was Matthew Gibbs.
Ms Curran: Yes.
Phillips: You remember him?
Ms Curran: Oh, yes. Twice. The first time, I'd gone to reception — to sign for something and I'd left my pen on the
Phillips: Did you speak to him at all?
Ms Curran: Oh, yes. Twice. The first time, I'd gone to reception - to sign for something and I'd left my pen on the desk*. *(Flashback: Gibbs and Ms Curran at the reception desk)* And he came after me with it. I don't think that we exchanged* more than half-a-dozen words altogether. *(Flashback: Gibbs and Ms Curran meet outside the lift)* And later, I saw him again.

(End of flashback)

Outside the lift. I think we said even less than we had the first time.
Phillips: Did you see anyone with him, or following him?
Ms Curran: Not then. No. Earlier*, I'd seen him with a couple of airline pilots. Oh no, one of them wasn't a pilot. He was a Chief Steward.
Phillips: Yes?
Ms Curran: He told me. While I was waiting for a taxi. In fact, he started to

tell me everything about himself, after his friend had left him.

Phillips: His friend left him?

Ms Curran: Yes. They were sitting in the foyer. I think they were having coffee after their dinner.

Maxwell: What time was this, Miss Curran?

Ms Curran: Seven forty-five.

Phillips: Miss Curran, this might be very important. So I want you to be absolutely sure.

Ms Curran: I am.

Phillips: You saw these two men, one a pilot. And one a Chief Steward, sitting in the foyer together.

Ms Curran: Yes.

Maxwell: And then —

Ms Curran: And then. *(Flashback: Lee and Raistrick in the hotel lobby)* at seven forty-five one of them — the pilot — left the other one, went over to the lift and went up in it.

(End of flashback)

Phillips: Miss Curran, would you swear to that* if you had to?

Ms Curran: I would. Yes.

(FUERA DE LA TERMINAL)

(Lee gets out of an airline crew bus and walks towards terminal building.)

(EN LA SALA DE LA TRIPULACION)

(Maxwell and Phillips are waiting for Lee.)

Maxwell: *(Looking at her watch)* Come on!

Phillips: You know, I think Felicity Curran is my ideal.

Maxwell: Your ideal? I thought you were happily married.

Phillips: My ideal witness.

Maxwell: Well, she's certainly broken Lee's alibi.

Phillips: Here he is *(as Lee walks towards them)*. Welcome back!

Lee: You don't want to ask me more questions, do you?

Phillips: Just* one or two, if you don't mind.

Lee: I've already told you everything I can.

Phillips: Well, we'd like you to tell us again. Please.

(EN LA OFICINA DE PRODUCCION)

(Conundrum ends on the monitor in the viewing area. Sarah and Billy discuss the serial.)

Sarah: Does that mean Lee is the murderer?

(Billy shakes his head.)

(Ted, Corinne and Prodip enter the main production office.)

Ted: Smith was furious, I can tell you. Apparently fewer and fewer people are watching the programme.

Corinne: *(Laughing)* Yes, it's funny, isn't it?

(Ted exits exasperated.)

I don't know anyone who watches it.

(She sits at the word processor.)

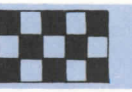
Prodip: I don't think you move in the right circles, Corinne.

Corinne: Oh, Prodip, I'm sorry I forgot to tell you: the Prime Minister rang to invite you to tea.

(Corinne attempts to use the word processor again. Prodip approaches, watches her, shakes his head and walks away.)

Prodip: Oh dear, oh dear, oh dear.

Checkpoint 2



Responda las siguientes preguntas que repasan los puntos más importantes estudiados en las unidades 6 a 10.

1. Vuelva a escribir las frases siguientes. Sus respuestas deben significar lo mismo que las frases que le ofrecemos, pero tienen que comenzar con *If*.

   A Borrow my raincoat. Then you won't get wet.
   B He was hungry because he hadn't eaten brakfast.
   C You're always poor because you don't work hard enough.
   D Don't drive so fast. You'll have an accident!
   E Is that case too heavy? Let me help you carry it.

2. Escriba las frases siguientes en voz pasiva:

   A A passing car hit him.
   B I thought that film was very boring.
   C No one had ever given him such a nice present before.
   D John and Sarah have invited me to dinner this evening.
   E Someone will send the goods as soon as possible.

3. Lea las frases siguientes. Rellene entonces los espacios en blanco utilizando las siguientes expresiones:

   owing to / out of / as a result / because

   A He finally bought a car ..... necessity.
   B He stayed in bed ..... he felt so ill.
   C He resigned from his job ..... family problems.
   D He plays a lot of tennis nowadays. ....., he's very healthy.

4. Escriba de nuevo las frases siguientes, conservando su significado pero comenzando sus respuestas con las palabras o expresiones que en cada caso se indican:

   Ejemplo: *I've never seen such an interesting play.* (It was)
   It was the most interesting play I've ever seen.

   A Shall we go to Italy in the summer? *(Why)*
   B I've never met such an interesting person. *(He's)*
   C He used to play the guitar badly, but now he's improving. *(His playing is)*
   D He became more experienced as he travelled. *(The more)*
   E Shall we watch television this evening? *(What)*

Verbos irregulares de uso más frecuente

be	was	been	ser, estar
beat	beat	beaten	batir, golpear
become	became	become	llegar a ser
begin	began	begun	empezar
bend	bent	bent	doblar
bite	bite	bitten	morder
break	broke	broken	romper
bring	brought	brought	traer
build	built	built	construir
buy	bought	bought	comprar
catch	caught	caught	tomar, prender
choose	chose	chosen	elegir
come	came	come	venir
cost	cost	cost	costar
cut	cut	cut	cortar
dig	dug	dug	cavar
do	did	done	hacer
draw	drew	drawn	dibujar
drink	drank	drunk	beber
drive	drove	driven	conducir
eat	ate	eaten	comer
fall	fell	fallen	caer(se)
feed	fed	fed	dar de comer, alimentar
feel	felt	felt	sentir(se)
fight	fought	fought	luchar, pelear
find	found	found	encontrar
fly	flew	flow	volar, ir en avión
forget	forgot	forgotten	olvidar(se)
freeze	froze	frozen	congelar
get	got	got	obtener, conseguir
give	gave	given	dar
go	went	gone	ir
grow	grew	grown	crecer, cultivar
have	had	had	haber, tener
hear	heard	heard	oír
hide	hid	hidden	esconder
hit	hit	hit	golpear, pegar
hold	held	held	sostener, contener
keep	kept	kept	mantener
know	knew	known	saber
learn	learnt/learned	learnt/learned	aprender
leave	left	left	marcharse, dejar, abandonar
lend	lent	lent	prestar
let	let	let	dejar, permitir
lie (lie down)	lay	lain	estar echado
lose	lost	lost	perder, extraviar
make	made	made	hacer, construir
mean	meant	meant	querer decir, significar
meet	met	met	encontrarse
misunderstand	misunderstood	misunderstood	malentender
pay	paid	paid	pagar
put	put	put	poner
read	read (red)	read (red)	leer
ride	rode	ridden	montar a caballo

ring	rang	rung	tocar el timbre
run	ran	run	correr
say	said	said	decir
see	saw	seen	ver
sell	sold	sold	vender
send	sent	sent	enviar
shake	shook	shaken	agitarse
show	showed	shown	mostrar
shut	shut	shut	cerrar
sing	sang	sung	cantar
sit	sat	sat	sentarse
sleep	slept	slept	dormir
smell	smelt	smelt	oler
speak	spoke	spoken	hablar
spend	spent	spent	gastar, pasar tiempo
stand	stood	stood	estar de pie
swim	swam	swum	nadar
take	took	taken	tomar
teach	taught	taught	enseñar
tell	told	told	decir, contar
think	thought	thought	pensar, creer
throw	threw	thrown	tirar, arrojar
understand	understood	understood	comprender
wear	wore	worn	llevar puesto
win	won	won	ganar
write	wrote	written	escribir

Algunos verbos auxiliares

be (am, is, are)	was, were	been	ser, estar
can	could	been able	poder
do, does	did	done	hacer
have, has	had	had	haber
must	had to	had to	tener que
need	needed	needed	necesitar

Vocabulario

A

accordingly, 7	en consecuencia
accountant, 10	contable
actually, 9	realmente, en realidad
add, 8	sumar, añadir
advantage, 8	ventaja
afield	
further afield, 8	más allá
affairs, 7	asuntos
now and again, 6	una y otra vez
age, 6	edad
ahead	
go ahead, 2	seguir, continuar
months ahead, 7	con meses de adelanto
ailment, 6	enfermedad
aim to, 6	apuntar, pretender
all the same, 6	de todas formas
alloy, 9	aleación
alone, 10	solo, en solitario
any more, 6	ya no
anyhow, 8	en cualquier caso
apology, 7	disculpas
appearance, 10	aparición, concierto
argument, 10	discusión, enfrentamiento
arrangement, 10	arreglo, disposición
as long as, 8	mientras que
ash, 9	ceniza
ask (it) in, 6	invitar(le) a entrar
assess, 7	valorar
assume, 9	suponer, entender, considerar
attached, 6	apegado
auction, 10	subasta
avoid, 9	eludir, evitar
awarded	
be awarded, 6	serle concedido a uno algo

B

back	
way back, 9	tiempo atrás
backward, 6	retrasado
badly, 8	mal
bake, 9	cocer al horno
balance, 8	equilibrio
banish, 10	suprimir
bank, 8	ribera
barter, 7	permutar, intercambiar
basis, 10	base, sistema
batch, 10	tanda
be	
b. awarded, 6	serle concedido a uno algo
b. due back at, 10	tener hora de llegada o regreso a...
b. fit, 6	estar en forma
b. like, 8	parecer
What's it like?	¿Cómo es?
b. popular with, 7	gustar a
b. worth (it), 6	valer(lo), merecerlo(lo)
beforehand, 7	de antemano
behave, 6	comportarse
behind	
far behind, 8	muy atrás
bell	
bell-foundry, 9	fundición de campanas
bell-like, 10	de aspecto de campana
belitier, 9	campanero, fabricante de campanas
below, 9	debajo de, por debajo de
best man, 8	padrino de boda
better	
had better, 6	más valdría que
blast, 9	explosión
blizzard, 7	ventisca, nevada fuerte
blow, 9	salir disparado, volar
boat	
sauce boat, 10	salsera
border, 8	frontera
bounce, 7	moverse de arriba abajo
bounded, 7	limitado
brakes, 9	frenos
break	
b. in, 6	domar (un caballo)
b. in, 6 (Con.)	entrar en una casa forzando puertas o ventanas
breathe, 9	respirar
bricks, 6	ladrillos
bridle, 6	bridas
brilliance, 9	brillo
British	
the British, 10	los británicos
brittle, 10	frágil
broad, 8	ancho
bud, 10	yema, botón
building, 7	edificio
bulk	
in bulk, 10	a granel
bump, 6	golpear
bunch, 8	montón
bush, 10	arbusto
bustle, 7	bullicio

C

calorie-free, 10	sin calorías
can, 10	lata
cap	
lens cap, 6	cubreobjetivo
capable, 8	capaz
careful, 7	cuidadoso
carelessness, 9	descuido
case	
in case, 9	por si acaso
a c. in point, 9	un ejemplo, un caso práctico
cash, 10	metálico, en metálico
cash crop, 10	cosecha para la venta
cast-cast-cast, 9	fundir
casting, 9	metal de fundición
catch	
catch up, 9	alcanzar
cease, 7	cesar, dejar de
chart, 7	carta, gráfico

check (on), 8 comprobar
chest, 8 tórax, pecho
chime, 9 campana de reloj, carrillón

chimney, 8 chimenea
chips, 7 patatas fritas
chuck (col.), 6 tirar
claim, 7 pedir, reclamar, aseverar
clash, 7 golpearse
clay, 9 arcilla
clear away, 8 retirar
clockwork, 6 aparato de relojería
close
  close watch, 9 vigilancia estrecha
cloth, 6 paño, tela
coal fields, 7 minas de carbón
coat, 6 pelo del caballo
come
  c. about, 10 acaecer
  c. on, 7 encenderse
  c. round, 8 venir (a casa)
commodities, 10 géneros
compulsive, 8 que no se puede dejar de hacer

computer, 8 ordenador
concert appearance, 10 un concierto
conduct, 10 dirigir una orquesta
conductors, 7 conductores, cables
consist
  c. of, 8 constar de
  c. in, 8 consistir en
console, 10 consola
convection, 9 convección
cool, 9 fresco
cooling power, 7 poder refrigerante
copper, 9 cobre
corrode, 9 corroer
council, 7 ayuntamiento
councillor, 7 concejal
course
  in the c. of, 6 durante, en el curso de
courts, 7 juzgados
courtyards, 7 patios
crop, 10 cosecha
cuppa, 10 (col) cup of tea, taza de té

customer, 10 cliente

D

damaged, 7 dañado
day-load, 7 consumo diario
deal
  a great deal of, 10 una gran cantidad de
  deal with, 7 tratar con
decline, 7 disminuir, declinar
defeat, 8 derrota
deliver, 9 entregar
demand, 7 demanda, necesidades
developments, 7 construcciones
  developments, 8 acontecimientos
diminish, 9 disminuir
do
  do up, 6 quitar la silla a un caballo, etc. (*lit.* arreglar)
  do with, 8 tener que ver con algo
doubt /daut/, 9 duda, dudar
downs, 6 llanuras
drafts, 7 corrientes de aire
drought /draut/, 9 sequía
dry, 10 seco
  tea-dryer, 10 secadero de té
drive (into someone's mind), 8 fijar en la mente de alguien

drop
  drop out of, 8 abandonar
drown, 6 ahogarse
dual purpose de doble objeto, que vale para dos cosas

dull, 9 aburrido
dwindle, 9 menguar, disminuir

E

earlier, 10 antes
  in the early days, 10 (col.) al principio
earn, 10 ganar (trabajando)
earth
  What on earth...?, 7 ¿Qué demonios...?
earthquake, 9 terremoto
efficient, 8 eficaz
either, 10 uno o/y otro
  on either side, 10 a ambos lados
elections, 7 elecciones
elevation, 10 altura
elusive, 10 huidizo
else
  something else, 6 algo más
emerge, 9 emerger, aparecer
end
  e. up with, 10 acabar con
  East end, 9 zona este de la ciudad
enquiry, 6 pregunta
ensure, 7 asegurar
entrust, 10 confiar
erratic, 9 caprichoso, imprevisible
erupt, 9 surgir, hacer erupción
estate, 10 finca, patrimonio
even if, 6 aunque
even so, 7 a pesar de eso
event
  in the event, 8 sobre la marcha
ever
  first ever, 6 la primera vez
  hardly ever, 6 casi nunca
exchange, 10 intercambiar
exhaust fumes, 8 escape, humos del escape
expertise, 10 experiencia, conocimiento

exploited, 8 explotado, que sufre explotación.

F

fabric, 7 las paredes de una casa
face, 7 enfrentarse
  face, 7 aspecto exterior (de una calle, p. ej.)

far
  far behind, 8 muy atrás
fashionable, 6 de moda
fear, 9 temer
feed-fed-fed, 6 alimentar, dar de comer
fetch, 9 ir a buscar
fewer, 10 menos (plural)
fields
  coal fields, 7 minas de carbón
fight, 7 luchar, pelear
fill, 9 llenar
  f. up, 6 llenar totalmente

f. out, 7 — rellenar (un impreso)
filter, 10 — filtro, filtrar
finer, 10 — mejor
fingernails, 6 — uñas (de la mano)
fire, 10 — tostar, someter al fuego
first
first ever, 6 — la primera vez
fish, 7 — pescar
fitness, 10 — buena forma
fixed
fixed time, 8 — hora fija
fizzy, 10 — gaseoso, con burbujas
flat, 6 — llano, sin obstáculos
flat, 9 — grave (de un sonido)
flavour, 10 — sabor
flood /flʌd/, 9 — inundación
flow, 9 — flujo, corriente
fly
flying saucer, 6 — platillo volante
fly on, 6 — continuar volando
fog, 8 — niebla
forest, 8 — bosque
former, 8 — anterior, antiguo
forward, 6 — adelantado
foundry, 9 — fundición, taller de fundición
free, 10 — libre de
calorie-free, 10 — sin calorías
fry
frying pan, 7 — sartén
fuel, 8 — combustible
fumes, 8 — vapores
fun
to have fun, 10 — divertirse
furnace, 9 — horno (de fundición)
further, 9 — más allá, ulterior

G

gear, 8 — equipo
get
g. round (to it), 8 — ponerse (a ello)
g. through to, 9 — llegar a, alcanzar
give
g. rise to, 9 — dar pie a algo
a given week, 10 — una semana determinada
glow, 10 — calor
go
g. ahead, 6 — ir adelante, continuar
g. over to, 10 — ir a
g. through something, 7 — ver algo de principio a fin
g. through a red light, 9 — saltarse un semáforo en rojo
to have a go, 10 — probar una vez, hacer una prueba
goodness, 8 — bondad
grape, 6 — uva
graphite, 9 — grafito
greenery, 7 — el verde, lo verde
greenfly, 6 — pulgón
grid, 7 — tendido eléctrico
ground, 9 — suelo, terreno
ground level, 7 — en la planta baja, a nivel de calle
grow, 10 — cultivar, crecer
guidance, 6 — consejo

H

had better, 6 — más valdría que
Hall
Town Hall, 7 — Ayuntamiento (el edificio)
handwriting, 9 — escritura, letra
happen
I happen to know, 9 — por casualidad sé que
as it happens, 8 — ocurre que, en realidad
hard, 8 — duro, difícil
harm, 7 — daño
harmonics, 10 — armónicos (sonidos armónicos)
have
h. a go, 10 — hacer un intento, una prueba
h. a say, 7 — tener algo que decir
h. their way, 7 — salirse con la suya
headquarters, 7 — cuartel general
health club, 8 — gimnasio, club de salud
healthy, 6 — sano
hear from, 10 — tener noticias de
heating, 7 — calefacción
heavily, 9 — densamente
heighten, 10 — realzar
held *(v. hold)*
Hell!, 6 — ¡Vaya! o expresiones semejantes
highly
highly skilled, 9 — muy especializado, altamente especializado
hold-held-held
h. back, 8 — refrenar
h. up, 9 — entretener, retrasar
It's held, 6 — se celebra
hollow, 9 — hueco
home
h. of the Derby, 6 — el lugar donde se celebra el Derby
h. market, 9 — mercado interior
hopeful, 6 — esperanzado
horseraces, 6 — carreras de caballos
host, 9 — montón
hurt, 7 — herir, hacer daño

I

if
even if, 6 — aunque
improve, 8 — mejorar
indistinguishable, 10 — imposible de distinguir
infuse, 10 — infundir
injuries, 6 — heridas
inner, 9 — interior, interno
instance, 7 — caso
instead, 10 — en su lugar
intake, 10 — consumo
intent on, 8 — con la intención de
involve, 7 — implicar, relacionar
iron, 8 — planchar
issue
a single issue, 7 — un solo tema

J

job, 7 — trabajo, *ocupación*
jogger, 10 — el que practica el jogging, *job* = andar a trote corto

jump, 6 — salto, saltar
just, 10 — sólo

K

keep
keep quality, 10 — mantener la calidad
keyboard, 10 — tablero de mandos
kid, 8 (col.) — chico, muchacho
kind, 6 — amable

L

label, 8 — etiqueta
landmarks, 9 — puntos destacados, marcas
later
sooner or later, 8 — antes o después
law
law courts, 7 — juzgados
lawn, 7 — césped
lay on, 10 — disponer
lead-led-led
l. out, 6 — sacar, llevar afuera
l. to, 9 — llevar a
lead /led/, 8 — plomo
lead-free, 8 — sin plomo
leads /li:dz/, 6 — caminos a seguir, pistas
leaf, 10 — hoja
leafy, 7 — frondoso
learner, 8 — estudiante
leave-left-left
school leaving age, 6 — la edad de dejar el colegio
two left, 9 — quedan dos
leisure, 8 — ocio
lend-lent-lent, 8 — prestar
lens, 6 — lente, objetivo
level
ground level, 7 — a nivel de calle
liquor, 10 — humedecer
load
day-load, 7 — consumo diario
lobby, 9 — pasillo, entrada de un hotel
look
look good, 10 — tener buen aspecto, ir bien las cosas
long
so long as, 7 — mientras (que)
longest priced, 6 — la apuesta que más se ha pagado
losses, 7 — pérdidas
love, 7 — encantarle a uno
lovely, 10 — encantador
lower down, 9 — más abajo (todavía)

M

magician, 6 — mago
maiden name, 10 — nombre de soltera
make-made-made
m. sure, 8 — asegurarse
m. sick, 9 — enfermar, disgustar profundamente
m. sense, 10 — tener sentido
masonry, 8 — materiales de construcción
matter
as a m. of fact, 9 — en realidad, de hecho
mean-meant-meant, 7 — querer decir, significar
I've always meant, 8 — siempre he querido, siempre he pretendido
meantime
in the m., 8 — entre tanto, mientras
meet-met-met, 7 — enfrentarse a, cubrir
melt, 9 — fundir(se)
memorise, 10 — aprenderse de memoria
mess, 7 — barullo, lío
m. about, 7 — dar la lata
micro, 7 (col.) — microordenador
middle-aged, 10 — de mediana edad
mind
Mind you!, 8 — ¡Vaya! o expresiones similares
drive into one's m., 8 — fijar en la mente de alguien
Wouldn't m. one like that!, 6 — No me importaría (tener) uno de esos
mis-handle, 10 — manejar mal, erróneamente
mixing console, 10 — consola de mezclas
modesty, 8 — modestia
moist, 10 — húmedo
moisture, 10 — humedad
molten, 9 — fundido (metal)
monitor, 6 — valorar, comprobar
mould, 9 — molde
move
m. on to, 6 — pasar a
movies, 10 — películas, cine
much too, 10 — excesivamente (seguido de adj.)
muck
muck out, 6 — limpiar el establo
muck, 9 — polvo volcánico
muscles, /mʌslz/, 8 — músculos

N

nearly, 8 — casi
neighbour, 9 — vecino
nevertheless, 6 — sin embargo
notice
at a moment's notice, 8 — sin preaviso
now
now and again, 6 — una y otra vez
nowhere, 9 — en ningún sitio
nutrients, 8 — elementos nutritivos

O

oats, 6 — avena
occasionally, 8 — alguna vez, de vez en cuando
odds
odds on favourite, 6 — favorito (en las apuestas)
off
off-peak, 7 — en temporada baja
oil, 8 — petróleo
once
once a year, 7 — una vez al año
onto, 8 — sobre
open
open-top bus, 6 — autobús descubierto
open air, 7 — aire libre
out of, 9 — debido a
outer, 9 — exterior
outer space, 6 — espacio exterior

outsider, 6 — ajeno, el que no es de casa
oven /ʌvn/, 10 — horno
over
all over, 8 — por todo, por todas partes
overhead
overhead wire, 7 — cable aereo, no subterráneo
overloaded, 7 — sobrecargado
owing to, 9 — debido a
own
her own, 6 — la suya, la propia

P

pack
pack up, 7 (col.) — «hacer las maletas», sinónimo de marcharse.
pan, 7 — sartén
parcel, 10 — paquete
particular, 8 — concreto
pass (a law), 8 — aprobar (una ley)
pattern, 9 — modelo, esquema
peak, 7 — pico, máximo
pedestrian, 7 — peatón
persistent, 9 — persistente, insistente
pick
have a p., 6 — comer algo
pick up, 9 — recoger frutas o verduras
pick-up, 7 — pico, máximo
pick-you-up effect, 10 — efecto reconfortante
piracy, 7 — piratería
pitch, 9 — tono
plant, 7 — maquinaria, fábrica
plume, 9 — capa, cubierta
pluck, 10 — cortar
plus, 6 — más (signo aritmético)
point
in point, 9 — en concreto
polite, 10 — cortés, amable
pollutant, 8 — agente contaminante
popular
be p. with, 7 — gustar a
pour, 9 — verter
pour, 10 — servir
powder, 6 — polvo
power
cooling p., 7 — poder refrigerante
p. station, 7 — central eléctrica
pre-arranged, 8 — organizado con anterioridad
present, 6 — regalo
press, 6 — apretar
presume, 9 — imaginar
pretend, 6 — fingir, aparentar
pretentious, 10 — pretencioso, presumido
prevent, 8 — evitar
price
longest priced, 6 — la apuesta mejor pagada
prime, 7 — básico, primario
prior to, 9 — anterior a, con anterioridad a
procedure, 10 — procedimiento
proficient, 8 — eficaz, que hace algo bastante bien
properly, 9 — adecuadamente
proposal, 7 — propuesta
propose, 8 — declararse
provide, 7 — proporcionar
provided, 6 — siempre que
provisions, 7 — medidas, disposiciones
pull down, 7 — derribar
punch, 10 — apretar, golpear
purpose
dual purpose, 6 — de doble función, de doble utilidad
put-put-put
how to put this, 6 — cómo decirlo
to put it simply, 9 — para decirlo sencillamente

R

race, 6 — carrera
r.-horse, 6 — caballo de carreras
rate
at any rate, 10 — de todas formas
realise, 9 — darse cuenta
receipt /ri'si:t/, 6 — recibo
record, 7 — grabar, registrar
redevelop, 7 — alterar, reconstruir (construir de forma diferente)
regards, 7 — recuerdos
remain, 7 — permanecer
replay, 10 — volver a tocar
reply, 6 — contestar, responder
report, 9 — denunciar
require, 8 — requerir
rescue, 6 — rescate
research, 6 — investigar, investigación
resources, 8 — recursos
return
return ticket, 10 — billete de ida y vuelta
rider, 6 — jinete
rise
give r. to, 9 — dar pie a
room, 6 — sitio
root, 8 — raíz
round
turn round, 6 — volver, dar la vuelta
rubbish, 10 — basura
run-ran-run
r. down, 7 — disminuir
runs, 9 — va de... a ...
rust, 8 — orín, herrumbre, oxidarse

S

saddle, 6 — silla de montar
same
all the s., 6 — de todas formas
saucer, 6 — platillo
say
to have a say, 7 — tener algo que decir
scare, 10 — asustar
scheme, 7 — esquema, plan
school
school-leaving, 6 — que sale del colegio, que acaba sus estudios
sci-fi, 10 (col.) — ciencia-ficción
screen, 10 — pantalla
script, 8 — guión
search, 6 — registrar
season, 6 — temporada, estación
sense, 6 — sentir
sense, 8 — sentido
make sense, 9 — tener sentido
set, 9 — conjunto

settle, 9 fijar, arreglar
shape, 9 forma
share, 8 compartir
shiny, 6 brillante
shipwreck, 6 naufragio
shopping, 7 compras
s. area, 7 zona comercial
shoot, 9 brote
shop window, 8 escaparate
shoulder, 7 hombro
shouting, 8 gritos, griterío
shrubs, 7 arbustos
sick
make s., 9 enfermar, disgustar profundamente
sideways, 9 de lado
silly, 7 tonto
since, 9 ya que
single
a single issue, 7 un único tema
site, 7 solar
skilled, 9 especializado, entrenado
skim, 9 quitar la superficie
slice, 10 rebanada
slight, 8 ligero
slippers, 9 zapatillas
slopes, 9 laderas
smashed, 8 destrozado
snack, 8 comida ligera, tentempié
soak, 8 empapar, calar
something else, 6 algo más
sooner or later, 6 antes o después
sort, 10 clasificar
sources, 7 fuentes, orígenes
space, 7 espacio
outer space, 8 espacio exterior
spaniel, 8 perro de aguas
spanner, 9 llave inglesa
split, 9 partir, partido
sponsored, 6 patrocinado
spot
on the spot, 8 en ese momento, allí mismo
stand
s. still, 7 estarse quieto
s. over, 7 estar de pie (mirando por encima del hombro de otro)
standard, 10 patrón
state, 6 aseverar, afirmar
steam, 9 vapor
step, 6 paso
step, 6 medida
still, 7 quieto
still, 7 aun así
storage, 7 almacenaje
store, 7 almacenar
store, 6 tienda
strike the hour, 9 dar la hora
string-like, 10 filiforme
stringent, 10 estricto
subway (USA), 8 metro
suffer from, 8 sufrir, padecer
suit, 7 convenir
suitable, 9 adecuado, conveniente
sunshield, 9 parasol
supply, 7 suministrar
sure
make sure, 8 asegurarse
suspect, 8 sospechar de
swear to, 10 jurar
sweet, 10 (col.) cariñoso
sympathy, 7 compasión
synthesiser, 10 sintetizador

T

tack, 6 equipo de montar a caballo
tack, 10 cola
take
take notice of, 7 advertir, notar
taste, 10 gustar a, saber a, tener sabor de
taster, 10 catador
teenager, 10 joven entre los 13 y los 19 años, adolescente
temper
lose temper, 8 perder el humor
Thank goodness!, 10 Gracias a Dios
threat, 10 amenaza
threaten, 6 amenazar
through, 9 debido a
go through, 7 repasar, ver algo
time
fixed time, 8 hora fija
tin, 9 lata
tip
I'll give you a tip, 6 te daré un consejo
much too, 10 excesivamente (+ adj.)
top
open-top bus, 6 autobús descubierto
tough, 7 duro
tournament, 7 torneo
Town Hall, 7 Ayuntamiento (el edificio)
train, 7 tren
transpire, 8 quedar claro
tremors, 9 temblores
trip out, 7 desconectarse
in tune, 9 a tono
turn
t. up, 9 presentarse
t. into, 6 convertir
tutorial, 8 clase (especialmente en grupos pequeños)
twice, 10 dos veces
twofold, 8 doble
type, 8 escribir a máquina

U

UFO, 6 OVNI
unavoidable, 6 inevitable
underpasses, 7 pasos subterráneos
undue, 8 indebido
unfair, 7 injusto
unforeseen, 9 imprevisto
unknown, 8 desconocido
unprecedented, 9 sin precedentes
upside down, 6 al revés, cabeza abajo
upwards, 9 hacia arriba

V

VDU, 10 pantalla de ordenador
various, 8 diversos
voice-like, 10 que suena como la voz humana

W

walks
all walks of life, 6 — todos los estratos sociales
walkways, 7 — pasos
warn, 7 — advertir
warrant, 6 — orden de registro
watch
a close watch, 9 — una atenta vigilancia
wave, 7 — moverse hacia los lados
waver, 10 — vacilar
way
if the Council has its way, 7 — si el Ayuntamiento se sale con la suya
way back, 9 — tiempo atrás
the only way out, 8 — la única salida, la única solución
by the way, 7 — a propósito
wedding, 6 — boda
well-being, 10 — bienestar
whenever, 7 — siempre que
whereas, 6 — mientras que
while
for a little while, 7 — algún tiempo, un ratito
whilst (formal), 7 — *while*, mientras
whistle, 10 — silbar
window
shop window, 8 — escaparate
wintry, 7 — invernal
wiser, 10 — más sabio
within, 9 — en los próximos (tiempo)
wobbly, 10 — vacilante
worldwide, 9 — mundial, en todo el mundo
worms, 6 — gusanos
worth, 6 — valor
it's worth it, 6 — lo vale, lo merece
write down, 8 — anotar

Y

yard, 6 — cuadra
yet, 9 — aún no

Soluciones a los ejercicios

UNIT 6

Antes del programa

1 **A**-3; **B**-4; **C**-2; **D**-1
2 **A**-1; **B**-2; **C**-1; **D**-2; **E**-1; **F**-2; **G**-1
3 **A**-4; **B**-5; **C**-2; **D**-6; **E**-1; **F**-3

Ejercicios de comprensión sobre los documentales

Training racehorses
1 1-**D**; 2-**B**; 3-**A**; 4-**C**

2 **A** He isn't just an actor, he's also a good musician.
B This book isn't just exciting, it's also well written.
C Photography isn't just his hobby, it's also his job.
D His job isn't just interesting, it's also well paid.

Después del programa

1.1 **A** If you haven't got any money, I'll lend you some.
B If you carry the little one, I'll carry the big one.

2.1 **A** If you take an aspirin, you'll feel better.
B If you run, you'll catch it.
C If you keep practising, you'll soon be very good.
D If you put a coat on, you'll be warm enough.

2.2 **A** If you didn't drive so fast, you wouldn't keep having accidents. / If you drive slower, you'd have fewer accidents.
B If you didn't eat so many cakes and sweets, you wouldn't be so fat. / If you ate fewer cakes and sweets, you'd be thinner.
C If you worked harder, you wouldn't keep failing your exams. / If you worked harder, you'd pass your exams.
D You'd have some money if you didn't spend it on silly things.
E If you spent less time day-dreaming, you'd get some work done.

3.1 **A** Do you mind if I turn the sound down?
B If you don't mind, (I think) I'll go to bed.
C If you don't mind, I'll have fish instead.
D Do you mind if I smoke?

Actividades complementarias

1 **A**-race; **B**-Carson; **C**-Nijinsky; **D**-Piggott; **E**-mile

1 **A** Primary School
B Middle School
C Comprehensive School
D Eleven-plus (Eleven +) exam
E Grammar School
F Secondary Modern School
G CSE or 'O' Level exams
H 'A' Level exams

UNIT 7

Antes del programa

1 **A**-3; **B**-5; **C**-2; **D**-1; **E**-4
2 **4**-4; **B**-7; **C**-1; **D**-6; **E**-2; **F**-5; **G**-3
3 Definiciones
A-reliable; **B**-complex; **C**-fluctuation(s); **D**-predict
Rellene los espacios
A-demand; **B**-curve; **C**-peak
Comprensión
A the system of transmitting electricity
B popular TV programmes, a drop in the temperature
C by overhead cables
D by computer and weather forecasts
E no

Ejercicios de comprensión sobre los documentales

Después del programa

1.1 **A** If the man hadn't been driving so (very) fast, he wouldn't have had an accident.
B If the child hadn't climbed up the tree, he wouldn't have fallen and broken his arm.
C If the jug of cream hadn't been on the table, the cat wouldn't have knocked it over.

2.1 **A** She might have been telling the truth.
B Sue might have been to France
C Anne must have been to France.
D He must have given up smoking.
E Jim might have gone swimming.
F He must have read it.

3.1 **A** If you go too fast, you'll have an accident.
B If you smoke, you'll cause a fire.
C If you walk on the ice, you'll fall in/through it.
D If you drink and drive, you'll have an accident.

Actividades complementarias

A-3; **B**-2; **C**-1; **D**-2

UNIT 8

Antes del programa

2 Comprensión
A-2; **B**-2; **C**-1

Rellenar los espacios
A-resources; **B**-tutorials; **C**-drop out; **D**-fell behind

3 Definiciones
A-1; **B**-2; **C**-3

Comprensión
A oil, gas, coal
B sulphuric acid
C filters
D lead-free petrol

Ejercicios de comprensión sobre los documentales

Learning languages
A-F; **B**-T; **C**-F

Acid rain
A These three areas have one thing in common.
B More than four thousand of Sweden's lakes are no longer capable of supporting fish.
C There are large areas of former forests in Czechoslovakia which consist of dead trees.
D Lead in our petrol prevents the filter mechanisms from working.
E Our forests and lakes are more than just places for relaxation and leisure.

Durante el programa

A-T; **B**-F; **C**-T; **D**-T; **E**-T

Después del programa

1.1 **A** The window has been closed.
B He was killed by a lion.
C The first prize was won by Mary.
D My tape recorder's been broken!
E I was woken up by a loud noise.
F The parcels are being transported by train.
G Are you being met by your father?
No, I'm not being met by anyone.

2.1 **A** He's going to the cinema to see that new film.
B I'm getting up early tomorrow to go fishing.
C He had a party to celebrate his birthday.
D He went to the bank to get some money.

Actividades complementarias

A-3; **B**-6; **C**-2; **D**-5; **E**-1; **F**-4; **G**-7

UNIT 9

Antes del programa

1 **A**-3; **B**-2; **C**-1; **D**-4

2 **A**-moulds; **B**-mould; **C**-baked; **D**-mould; **E**-inner; **F**-molten metal; **G**-space; **H**-mould; **I**-is taken out; **J**-skimmed; **K**-tune; **L**-taken; **M**-flatter

3 **A**-4; **B**-6; **C**-1; **D**-3; **E**-2; **F**-5

Ejercicios de comprensión sobre los documentales

to throw a spanner in the works means *to cause confusion*

Durante el programa

A-2; **B**-2; **C**-1; **D**-2; **E**-2

Después del programa

1.1 **A** I'm late because the train was delayed.
B He's ill. Consequently, he won't be coming.
C His bed was very uncomfortable. As a result, he didn't sleep all night.
D I didn't play football, owing to my bad leg.
E Mary can't walk very easily, as a result of an accident.

2.1 **A** Can you help me to move this table?
B Would you mind if I have the afternoon off to go to the dentist?
C Could you tell me where the nearest bank is, please?
D Could you make less noise, please?
E Could you make out my bill, please?

Actividades complementarias

1

1-**C** *(6 February 1984)*
2-**A** *(31 March 1984)*
3-**B** *(16 May 1984)*

UNIT 10

Antes del programa

1 **A**-2; **B**-1; **C**-4; **D**-3

2 Definiciones
A-3; **B**-1; **C**-5; **D**-6; **E**-2; **F**-4
Comprensión
A India, China, and Sri Lanka
B at auctions
C a person who tastes tea to judge its quality, climate, altitude, and the part of the bush from which leaves are picked
E to keep the tea fresh and preserve the flavour

3 **A**-3; **B**-1; **C**-5; **D**-6; **E**-4; **F**-2

Ejercicios de comprensión sobre los documentales

El orden correcto es: **C, B, E, A, D.**

Durante el programa

A-F; **B**-T; **C**-T; **D**-F; **E**-F

Después del programa

2.1 more equal, most equal
more sophisticated, most sophisticated
more amusing, most amusing
tidier, tidiest
more public, most public
thinner, thinnest

2.2
A The weather's getting better and better.
B The less you work, the less you earn.
C He got more and more tired as the party continued.
D I get more and more pessimistic about the state of the world.
E The happier you are, the happier you can make others.

3.1
A The most amusing book I've ever read.
B The most uncomfortable bed I've ever slept in.
C The most interesting lecture I've ever heard.
D The most exciting tennis match I've ever seen.
E The most awful singer I've ever heard.

4.1 **A**-1; **B**-2; **C**-1; **D**-speaker 1

5.1
A Why don't you go to the cinema?
B Why don't you go and see the new James Bond film?
C Why don't you take an aspirin?
D Why don't you go on holiday?

A What about a cup of coffee?
B What about a glass of milk?
C What about a weekend in Paris?
D What about a trip to the zoo?

Actividades complementarias

1
A beneficial
B economical
C refreshes and revives, reviving
D relaxing
E versatile

2 El orden correcto es: **B, F, D, C, H, E, A, G.**

Checkpoint 2

1
A If you borrow my raincoat, you won't get wet.
B If he'd eaten breakfast, he wouldn't have been hungry.
C If you worked harder, you wouldn't be poor.
D If you drive so fast, you'll have an accident.
E If that case is too heavy, I'll help you carry it.

2
A He was hit by a passing car.
B I was very bored by that film.
C He'd never been given such a nice present before.
D I've been invited to dinner this evening by John and Sarah.
E The goods will be sent as soon as possible.

3
A He finally bought a car out of necessity.
B He stayed in bed because he felt so ill.
C He resigned from his job owing to family problems.
D He plays a lot of tennis nowadays. As a result, he's very healthy.

4
A Why don't we go to Italy in the summer?
B He's the most interesting person I've ever met.
C His playing is getting better (and better).
D The more he travelled, the more experienced he became.
E What about watching television this evening?

FOLLOW THROUGH es el nuevo curso multimedia de la BBC para estudiantes de inglés a nivel intermedio. Para seguirlo con éxito conviene poseer unos conocimientos equivalentes al Nivel Umbral del Consejo de Europa, tanto en el plano escrito como en el oral. En ese sentido se puede decir que viene a ser la continuación de FOLLOW ME, el curso de inglés de la BBC para alumnos principiantes.

FOLLOW THROUGH ofrece tres tipos bien diferenciados de material:

1. La trama central del curso, que nos relata las aventuras diarias de las distintas personas que trabajan en un programa de televisión de ese mismo nombre. En este bloque de material se presentan las dificultades más características en el estudiante de inglés de este nivel, con profusión de ejemplos en diferentes registros lingüísticos.

2. La serie de aventuras Conundrum, película de detectives en quince episodios en la que se refuerzan las dificultades estudiadas y se ofrecen nuevos ejemplos y situaciones.

3. Dos documentales, grabados en directo, sobre temas de interés general que permitirán al alumno familiarizarse con el inglés tal y como realmente se habla.

La serie se compone de tres libros, con los guiones de los quince episodios del curso, explicaciones y ejercicios suplementarios. Al final de cada uno de ellos se incluye una pequeña prueba de evaluación y los resultados de los ejercicios propuestos. Acompaña a cada libro un audiocasete con ejercicios orales y grabaciones complementarias de sumo interés y un videocasete con los cinco episodios correspondientes.

FOLLOW THROUGH interesará especialmente a aquellos estudiantes de inglés que hayan cubierto con éxito un curso elemental y para quienes, habiendo alcanzado anteriormente niveles de inglés iguales o superiores, precisen sistematizar y poner al día sus conocimientos, especialmente en el plano oral.

Omni Vox
Alhambra
Idiomas